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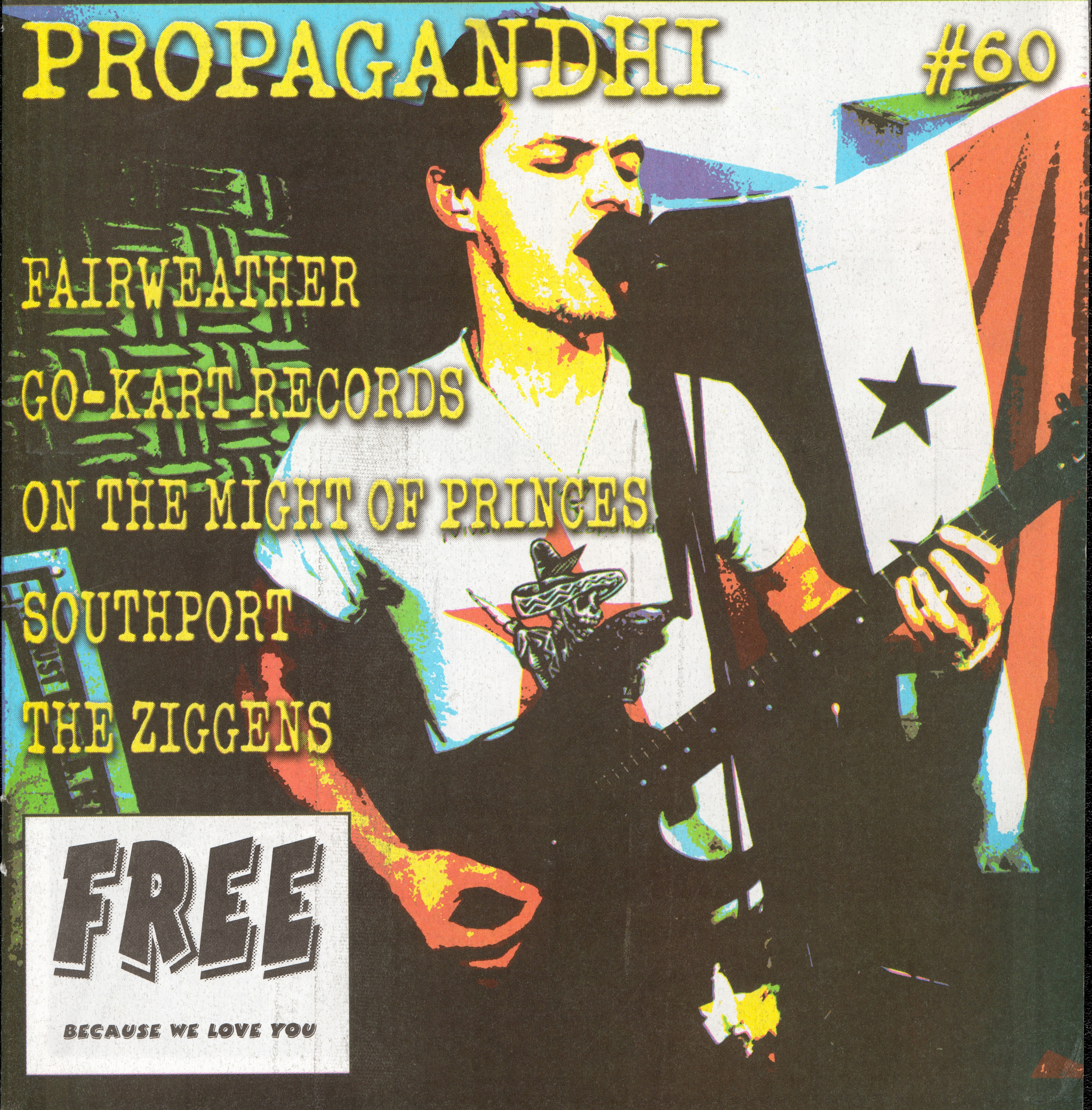

PROPAGANDHI

#60

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GO-KART RECORDS

ON THE MIGHT OF PRINCES

SOUTHPORT

THE ZIGGENS

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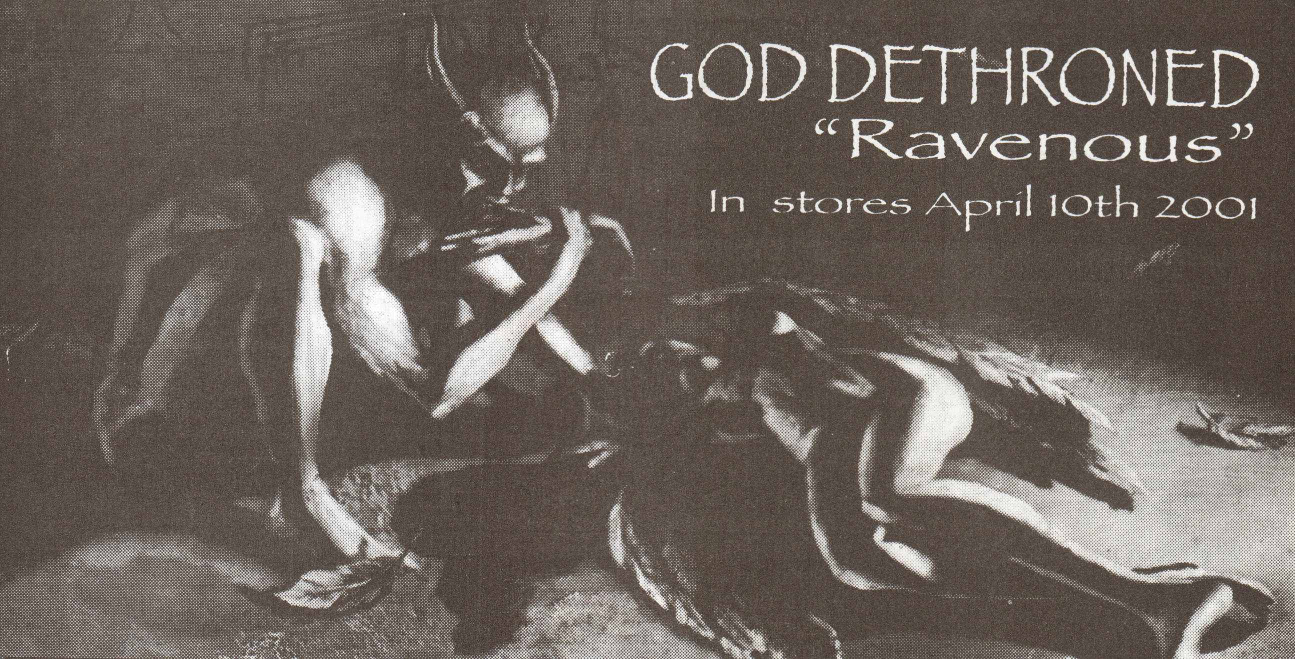
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20 years ago
A night of rehearsal

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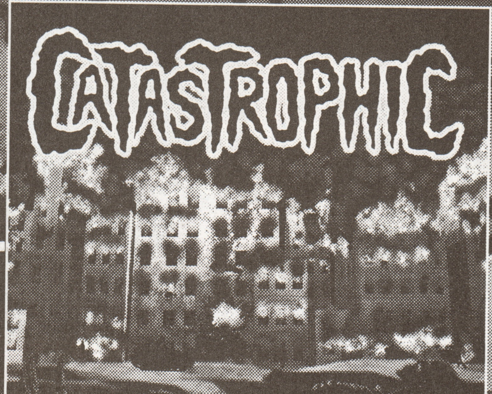
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From the Editor

Rich Black

Hi!

My name's Rich, and I'm an unemployed piece of shit...

Well, kinda. I've recently left my day job because it was time to experience the exhilaration and harsh reality of making a go at my own business, which will be offering printing services for magazines and record label catalogs. Lemme know if I can help you.

A side benefit of not working for somebody else is that I'll be able to focus on publishing more than ever before. For instance, Wells from Traffic Violation Records did the interview layouts for this issue, which I feel came out grand. Things like expanding distribution, creating a proper web presence, and paying greater attention to Winged Disk (my tiny label) are also goals.

Aah...and I started swimming in the morning again!

Okay, at the expense of blowin' my own horn, I hafta tell you that this issue marks 10 years of publishing *Under the Volcano*, and I thank god every day that I've been able to continue this long. *Under the Volcano* has been the most rewarding thing I've done so far in my life. I can't include a thank you list—because it would be a hundred pages long—but everyone that's ever done anything for *Under the Volcano* has my gratitude.

Thank you, from the very bottom of my heart, for allowing me to do this.

WANNA SEND US AN INTERVIEW?

We're experimenting a bit here. *Under the Volcano* is looking for high-quality interviews to publish. We like many genres of music, but Punk Rock generally sets our loins on fire. Call or email us first about your interview ideas. We'll require hearing the band first of course, and have some simple guidelines (below) once you get the go-ahead. Remember, there are no guarantees -- we're kind of dicks about the right "mix" of bands for a particular issue, and hafta REALLY like what a band is doing to run a feature.

INTERVIEW GUIDELINES

Please make the interview informative, interesting, and maybe even funny; questions like "What are your influences ?" are a NO NO! Allow the band's personality to shine through, and don't forget to mention the band's current release. Please follow the general Q&A format within these pages. Do NOT type in all captial letters, and please include an introductory paragraph that runsbetween 150-200 words. Interviews are to be send by EMAIL ONLY. Cut n' paste the interview into the body of the email, as we will not accept "attached files." Send tons of band photos and graphics, which will not be returned. Yeah, I know, all these rules...tough shit.

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Columns

GREG GROOVY

I guess the earliest bad news to ring in the New Year with is that Moon Ska Records has decided to bite the big one, which I saw as inevitable three or four years ago. To explain it simply, the Moon catalog was not moving at the store that I work at. I'd say that for every 30 or 40 pieces of Reel Big Manure, you'd be lucky to move one Moon release. If you were lucky. When I compare Moon sales to Bosstones or Sublime sales, the numbers become even more ridiculous. Since I'm a punk schmuck retail sales jerk, I used to go all out and try to force the roots to the boots, and it just didn't mean a thing! The Ska scene is polluted with consumers who truly did not give a fuck about SKA! It seemed the less people knew of Ska's history, the better! This, in turn, was what lead to the label's demise. All the lip service in the world (as in, all the favorable press in highly influential rags like *Billboard*...yuck!) Wasn't going to save Moon's butt. Let this be a lesson to other labels out there: keep your head level! It's nice to have someone order 10,000 units from your label, but I'd shudder to think what my returns would look like! I once dated this chick who used to tell me how big my schlong was, and while that's all well and good, I wasn't about to go and attempt to be a porno star. I just knew better.

So sadly, Moon is belly up. Apparently Bucket is going to spend more time on the Toasters, and work on their songs, which is something I think Spag recommended ages and ages ago. It was evident when *Dub 56* hit the streets that the band was severely lagging, but why trust the opinion of a tired scenester, especially when some 14 year old buys it and considers it the bomb! (Reread my schlong anecdote). To end this on a somewhat positive note, I know the same chick that complimented me is out there now, banging some guy, and I bet you every time she rides him, she thinks of ol' Groovy and says to herself "What the fuck was I thinking?"

I have a similar experience when people waste 17 bucks on shit like Skankin' Pickle and I'm in the middle of completing a recall and The Skatalites with Laurel Aitken is being sent back due to lack of interest!

From boots and braces we make the transition to ballot boxes. We have another Bush in the White House, much to the delight of the Prison Industrial Complex and the Defense Industries. It's a cliched phrase, but please KEEP YOUR EYES OPEN. This group is already gung-ho about developing Old Mother Reagan's *Star Wars* defense system, which is a total FARCE! The justification for this system is that the CIA fears an attack from a rogue state, which, in essence, is a country we funneled our weapons' technologies to in hopes that they'd fight the Russians in return. If you've heard Bin Laden's name being thrown around in the media, don't be surprised if in 30 years America finally admits that we were cutting him checks when the Afghanis were blowing the heck out of the USSR. Funny thing; now Bin Laden shows his true colors, and he hates America! What a surprise! Our intelligence gathering genius brain pool didn't see that coming? Which goes to show you, that maybe with *The Sopranos* TV show being as popular as it is, the US could learn a thing or two from the Mob. A handshake doesn't mean a fucking thing. So now that we fear the threat of a missile attack, how do we combat this threat? Up our missile production and develop a high tech version of Pong and hope it works!

As of late, we have a problem with the morale of our foot soldiers, uniformed lab rats, human guinea pigs, what have you. It seems that our military is much like every other corporation and large scale business that employees Americans. The workers are getting the shit end of the stick, they're realizing it, and well, now they don't feel like chanting "being all they can be." They want more than that! They want to be treated like HUMAN BEINGS? This is the military, and that's goddamn UnAmerikkkan. That kind of talk is the sort of crap that pinko commie faggots rant and rave about! Why wouldn't you take pride in giving the one and only life that you are guaranteed over to a shoe company so their CEOs can make out like bandits with new manufacturing plants in third world countries? You're not up for that? How do the politicians want to help our people in uniform?? Boost the amount of excess and materialist bullshit that our soldiers devour. I mean, if those serving in the military get nicer living quarters and a big wide screen TV, they'll overlook they're getting the shit end of the stick. Why did we lose so many people in Vietnam? Look around your apartment... how much did that microwave cost ya? Now, imagine what it would've cost you had it been made in the USA.

"So when you make your next batch of toast/Understand that's why you might roast/You'll be dead/While the elitists will have evenly charred bread/On which they spread their caviar!"

Regional Bullshit:

If you thought the Mount Sinai KKK was fucking ridiculous, our area has now been blessed with the Earth Liberation Front, which is destined to save Mount Sinai from Urban Sprawl by fire-bombing houses under construction. Before being nabbed by the FBI, using environmentally disruptive spray paint, these ELF geniuses allegedly scribed, "You build it, we'll burn it!" on some new houses being built, and made good on the threat. Hmm... burning vinyl siding? That's **great** for the environment! I guess air pollution was overlooked by the group, but I'm sure this group's members live within walking distance or biking distance of their job, run their houses on solar power, and let the under-privileged and homeless stay in their living rooms when the temperature falls below freezing.

It's inspiring to see such earth conscious people live so humanely with the dirt. I'm glad their elitist social club has decided who does or doesn't have a right to a home. Maybe they should get together with the KKK; then they'd really have a movement! They can then can decide who doesn't have the right to reside in this country and then go even one step further, and decide who is or isn't American! It's nice to know that if I ever need a place to stay that I'll have a nice warm bed in Mount Sinai waiting for me. In the words of Missing Foundation, "Your house is mine!" Sleep on that, fuckers!

Doctorate In Unemployment

Shawn Clap

ergophobia */ERG o FO bee uh/n.*
Hatred or fear of work

The writers of the "Americans With Disabilities Act" did not appreciate the validity of this profound condition, so I do not qualify for their money giveaway program. Who elected these visionless bureaucrats anyhow? Once again, I have been misrepresented by my government, both on the local and national level. The American Medical Association squanders it's time researching counterfeited conditions, such as carpal tunnel syndrome and hepatitis. Meanwhile, tens of Americans, such as myself, struggle day in and day out with this affliction as well as

dysania */diss AY nee uh/**n**.*
Difficulty getting out of bed in the morning

Yet, there will be no "Americans Without Motivation Act" for us. No tearful exposes on *Oprah*. Since I don't own oil fields or a piece of the Dow Jones, my congressman, Felix Grucci (R-NY) will not go to bat for me. I tell you, it's an absolute

pornocracy */pore NOK ruh see/n*.
Government by whores

And until we can start buying congressional seats, the way Microsoft and Philip Morris do, our plight will remain unknown. Granted, my motivation may be greed, the want for increased benefits that those cripples, gimps and amputees receive. Lucky bastards. I have a pile of past due bills mounting, but still maintain a penchant for the finer things in life. Hi-Fi equipment, rare books, records and drinking triple distilled vodka without becoming

potvaliant */pot VAL ee ent/adj*.
Bold or brave when drunk; more inclined to fight when inebriated

All I have, as far as marketable skills go, are my words and the ability to connect subjects with predicates. That doesn't get you too far nowadays, with the continued dumbing down of America via television and the Internet or what have you. The days of real journalism in this country are numbered. Now it's all Matt Drudge, Starr Reports and television poll predictions. Woodward and Bernstein must be spinning in their graves. The majority of real journalist must have all succumb to

mumchance */MUM chance/v*.
To remain silent due to caution or stupidity

Within two years time, two-thirds of the recipients of a BA in Journalism wind up unemployed or working in advertising. Mind you, writing copy for an ad agency is equivalent to writing scripts for amateur porn. In fact, I believe that they are in the same union: The Advertising and Spank Flick Writers Local #603. I suppose if this wordsmithing bit doesn't pan out for me, I can always become a

scambler */SKAM blur/n*.
One who drops in, uninvited, at dinner time in the hope of getting free food

post employment opportunities and legal notifications to: shawnclap@onebox.com
(212)894-3752 ex.4465

WHEN YOU'RE ON YOUR OWN

MYK

I've been speaking to people a lot lately about bands on major labels versus those on indie labels. One of the things that seems to keep coming up is the fact that politically correct Punk is a relatively new thing. I was listening to DI—and the song "I Like Guns,"—and came to the conclusion that for a good chunk of the time Punk was almost right wing at times. I asked the people I was with when they believed that being on a major label became considered a bad thing. No one could really come up with an answer. We all agreed that bands like Rage Against The Machine are a pariah, and that that the band's hypocrisy is beyond discernable. But, as for the sole issue of bands being on a major label, no one could come up with the time or the reason why it was so bad. So we proceeded back to the earliest days of Punk. That's when I really started questioning things. After all, the founders of what we know as Punk Rock today, The Sex Pistols, were on two major labels. They graced the vinyl of A&M Records, and they were paid to leave their contract. They then ended up on Virgin, not such a big label here in the States, but at the time a fairly heavy hitter in the UK. Then there are The Ramones, who recorded most of their careers for Sire, a label distributed by—and for a good many years owned by—Warner Brothers. There is no debating that either of these bands are quintessential Punk Rock legends. But then, why do they not apply to the major label argument? There are few independent labels in Japan; labels like Epitaph and Fat Wreck Chords are released by East West and JVC. Why are they not included in these discussions? What makes major labels so evil? What makes certain bands immune to these discussions? Do indie labels have different goals than majors, or are indies the same, but merely at a smaller level? Doesn't every label, big or small, have the same goal? To make money? Even the most DIY record label isn't in it to **lose** money. No matter what your ethics, you want to make money when you release records, whether it's for profit alone, or so you can do something productive with the money, like release more records. As a label, you still make money off of other people's work. At what level does the label get too big? When do their interests and use of the money become part of the evil empire? Is a small indie label part of the machine if they use a distribution company that is owned by a major, Caroline for example? Does the holier than though shitworker at *Maximum RockNRoll* stab himself to death after every issue is sold from Mordam to Caroline (owned by a major) then in turn to Tower Records? After all, NOFX isn't considered a Punk Rock band these days by *MRR*'s standards, because of the band's affiliations; does that make the creators of *MRR* hypocrites as well? Didn't the Sex Pistols purposely use these same channels for their own gain? Didn't they just set out to rip off all these fat cats? The Pistols didn't scream about their own political beliefs; instead, they screamed about how ridiculous everybody else's were. How come bands like DI weren't persecuted by punks when they recorded songs like "I Like Guns"? When the punk scene all become so fucking politically correct and why? When did indie become the keepers of righteousness, and why can't a good Punk band be on a major without being a sellout? What ever happened to the idea of destroying things from the inside?

w .fuckoff.com.
Mr. Noiz

When I first moved up to Rochester, New York three years ago, one place I really loved to go to was the Bug Jar <http://www.bugjar.com/>, which is a bar that has some good shows, and is probably the best place in town to see a show if it isn't too crowded (it sort of reminded me of Brownies in a way) as well as some $2 Rolling Rocks. I used to talk to the owner about getting Two Man Advantage, up here, and they still haven't made it yet. About a year ago the original owner sold the place. He was recently killed in a car crash. Check out the website and see the layout of the place as well as posters of past shows and a list of who's played... (although it isn't fully up to date) and their calendar is a shitter when it come to updating...

I thought it might be fitting to share a couple of other local places and links from way up here...

<http://www.tcice.com/> this is where I play hockey...check out the link to the bar!

<http://www.thescene.cjb.net/> For the Rochester Hardcore website, most of the LI bands that come through play shows that are listed here.

<http://www.ultrasonicsound.com/> This guy used to book for the Bug Jar after Bob sold the place, but he doesn't anymore. You can sometimes find issues of *UTV* here.

Like sushi? Check out <http://www.plumhouse-plumgarden.com/>.

We have a local radio station that broadcasts thru Realplayer at <http://wber.monroe.edu/>. They play a decent mix of crap most of the time (a few years ago, they changed their format to run more like a real radio station) but during the late afternoon they broadcast from some of the local high schools, which don't follow the station's playlist. There is also an Indie show, which is on Wednesday nights from 9-11. You can check out their playlist (for both their regular and Indie show, as well as their test song rotation).

In a completely unrelated subject, check out, http://mediareader.org/milemarker where you can check out the Milemarker band webpage. This is a great band, and their last album is probably one of my favorites of 2000. When you're done checking out the band, you can check out the zine site at http://mediareader.org. Chow.

LIP

Keith Thomson

Education Through Art

Growing up, I was highly affected by books like *1984* and *Brave New World*, and movies like *Fahrenheit 451* and *Logan's Run*. They were, essentially, morality tales. They taught me about human nature. That's why they are classics and so widely popular, so prolific, because everyone can identify with the fundamental concepts of freedom and liberty. I mean, our country was founded on those concepts from the very beginning. The first settlers relocated to this soil for freedom of worship, and built their governing philosophy on the platform of Liberty from a tyrannical or repressive government.

These stories predicted of the possible tendency of government (and this stems from basic survival instinct of the governing) to use technology and pacifying substances to manipulate the masses. As we are just entering what is being billed as the "The Technology Age," those technologies that were once just imaginations are now—not just a reality—but already an everyday one. There are cameras everywhere, and if the internet is in everyone's home, then soon too could be the floating head of Big Brother, who will never age and never die because he is just a symbol. He does not actually exist and therefore couldn't identify with what it feels to be human! The election of GW Bush to presidential office could be the beginning of this new trend in government, the role of President as figurehead, while the show is really being run by those behind the screens. Is that an echo I hear? MOn...archy!

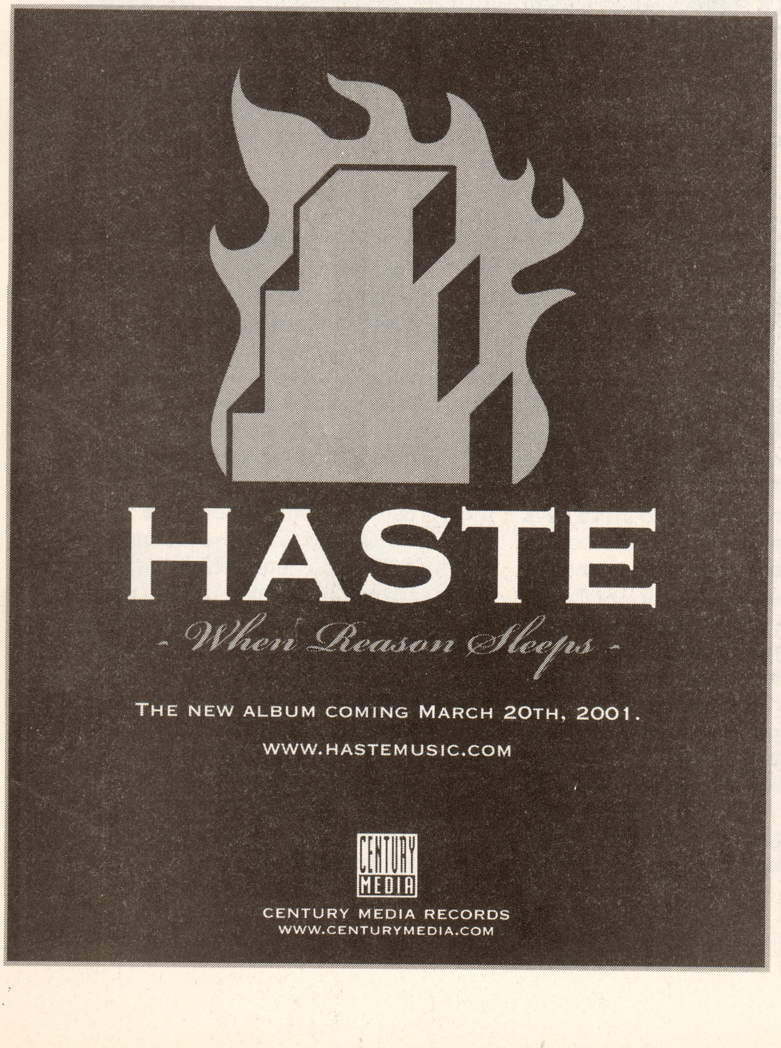
Everyone and their mother is already on some kinda prescription, and the controlled drug trade is in no danger of having war declared against it because it is sanctioned by government with its' enormous lobby (money) in Washington.

The population is increasing rapidly and mostly by the reproduction of the lower economic classes (many of them illegal imports from south of the border). With seriously ineffective public schools we are to expect a larger, uneducated general public in the future.

Our prison system is expanding and being corporatized (there is big money in incarceration!). Now, the reason for forming a corporation is to alleviate responsibility from any human being, making the intangible entity of the corporation responsible, and then leaving it essentially un-punishable (we can list many obvious examples of corporate immorality). In this case we are talking about the management of people by that intangible entity, not management of their job, but of their living and breathing. If there is a direct correlation between education and probability of incarceration (and I believe there is), then we may as well set up maternity wards and day care centers in the prisons so that the lower class can be written off as an expense from birth.

It is common philosophy that the way to combat a growing incarcerated public is through education (again, I agree). Education is always a major issue in any political race on any level. There are always tactics on how to get more out of our schools; bussing, vouchers, distribution of funds, etc., with no, or very little, success. When we think of education we think of school: buildings, paper, grades and such, or as the motions we must go through in order to earn ourselves a job. We have come to view it as the physical institution as opposed to a conceptual one. We seem to have forgotten its purpose: learning how to think as an individual so that we are capable of making intellectual decisions and function in society.

It doesn't help to change society's ills by listing them. What do I propose then? I propose a new guiding philosophy be instituted. I propose we ask ourselves what the purpose of public education is. I propose an emphasis in education through art! The practice of art is the practice of self-exploration through work. In the practice of self-exploration the artist learns about the self and therefore can identify with all other human beings, because they all share the human experience, thus enlightening the practitioner. In my ideal world I would have the entire continent as a as a creative Utopia with everyone living a Bosch painting; sipping wine under shady trees, playing lutes and lyres, reciting literature from atop rocks. Ideals are just that, but we are definitely in need of a fresh, or at least rehashed, perspective. There have been many societies in history that propagated the arts as a tool for learning. Maybe we can spark the groundlings for what will be billed in future history books as The American Renaissance.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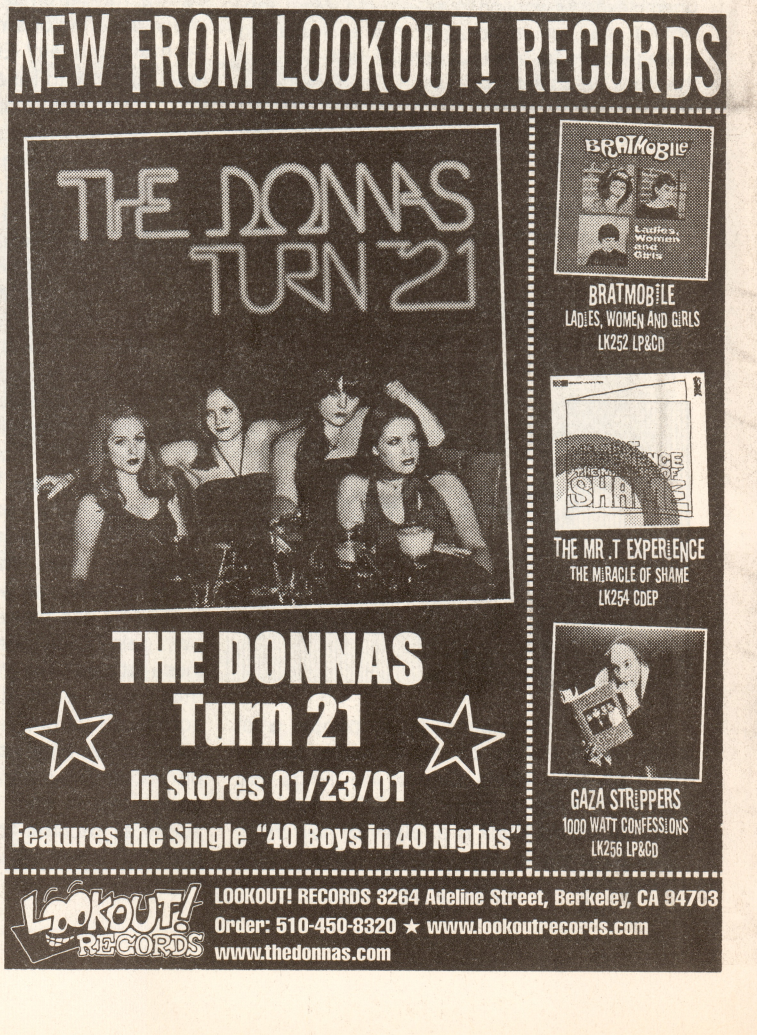
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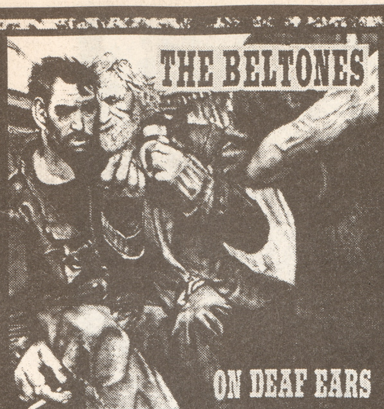

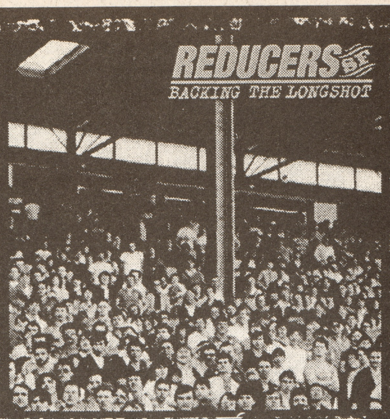

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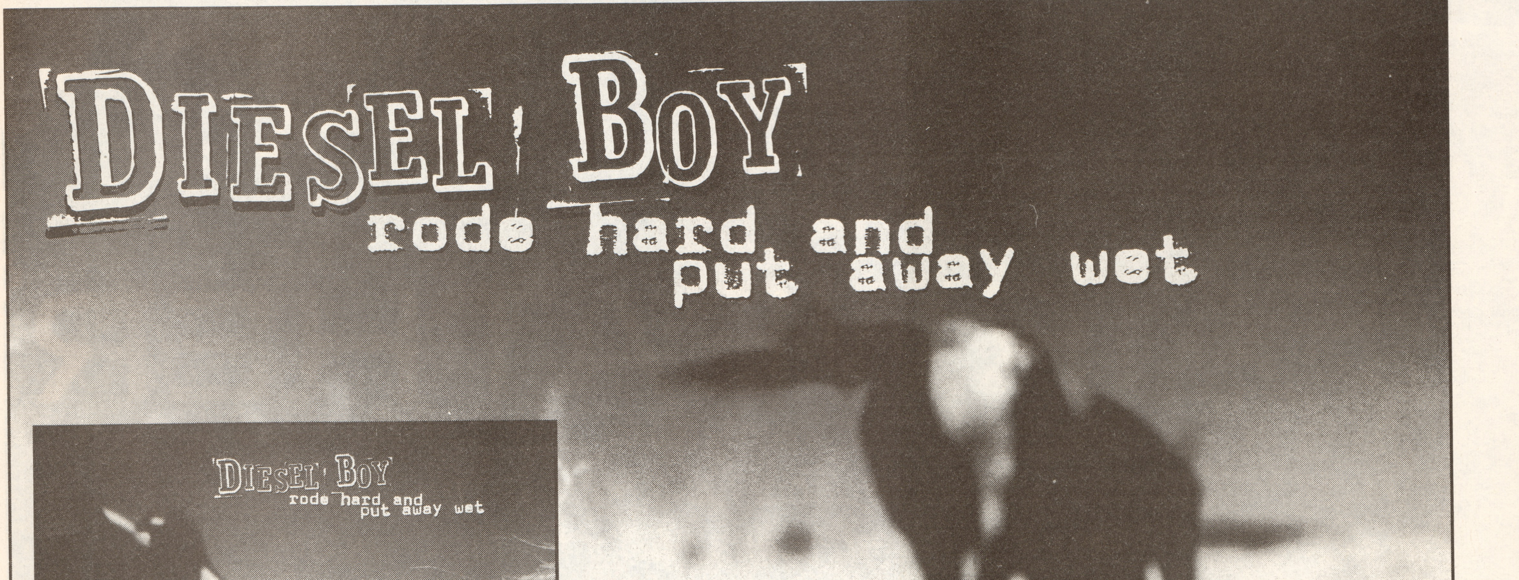

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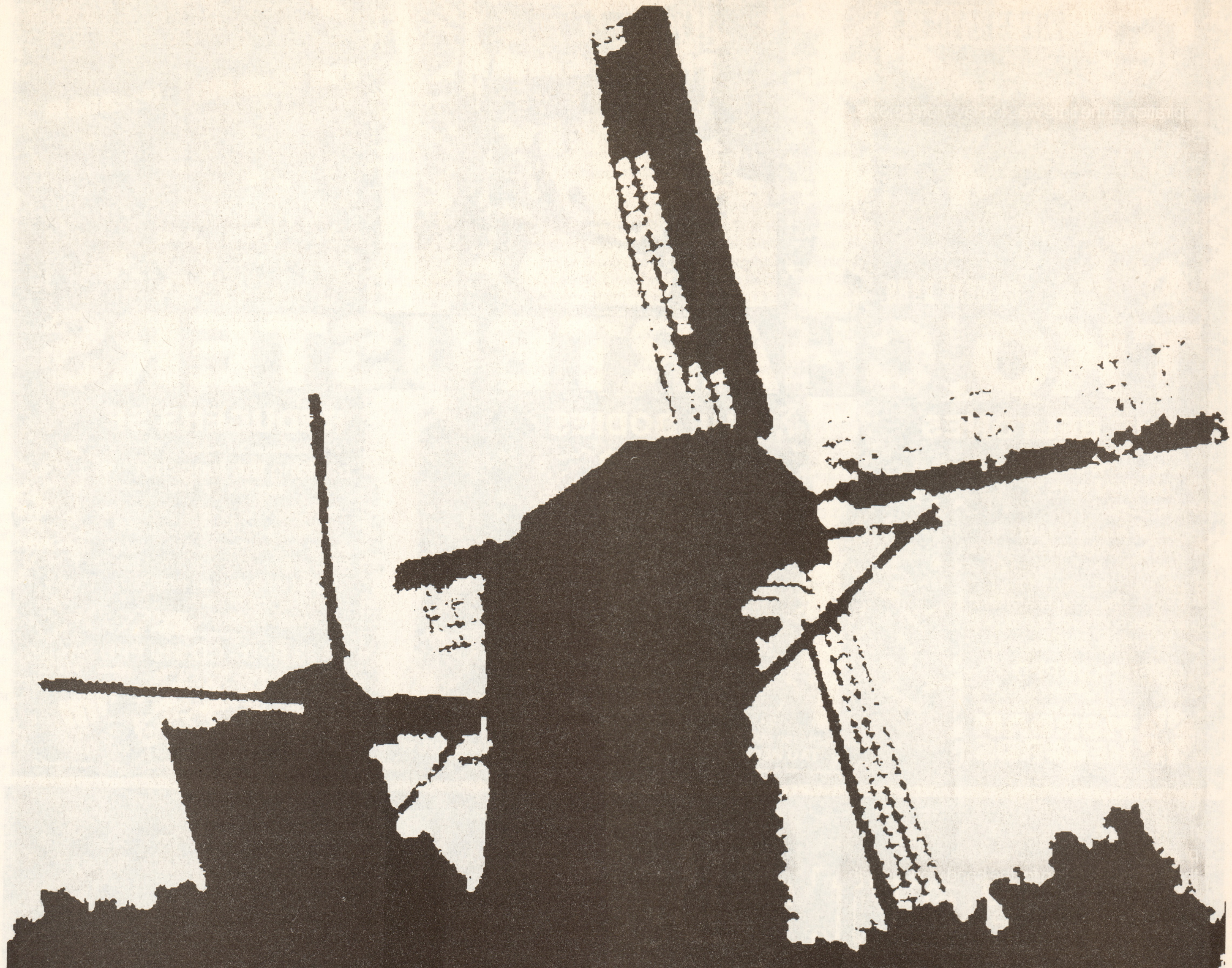

FAIRWEATHER

BY RICH

*Fairweather's debut full-length, **If They Move...Kill 'em** [Equal Vision] is the work of souls aeons older than the bodies they inhabit. While many melodic bands find themselves complacently calmed in the still sea of Emo popdom, Fairweather plunges into Hardcore's churning waters. Jay, the vocalist, answered my questions about this DC area band.**-Rich***

Under the Volcano: How'd you decide to name the band Fairweather? What was the band doing before Equal Vision came along?

Jay: We weren't doing much of anything before Equal Vision came along. Our biggest aspiration at the time was to play more shows. Before being approached by EVR we just spent all of our energy and time in my parents' basement, writing and having fun. The band was far from serious. It was more silly than anything else. Anyone who has seen/heard the demo and read the song titles knows what I'm talking about. It was an excuse for friends to get together, be loud for a few hours, and then go get something to eat.

The name Fairweather came about during a time that we were having issues with friends. It was a big deal then I suppose, but it's not anymore. Everything is cool now, so I'd rather not get into it. What I **will** say is that it was a kind of spiteful action towards people the band members began considering "fairweather" friends. But like I said, everything is resolved. More than anything else though, it was really just the first decent name that we all could agree on.

UTV: Do the band members subscribe to the philosophy of Krishna Consciousness? Is there any trepidation for the band working with a Krishna Conscious label? Do members of the band practice sXe?

Jay: No, none of the members of Fairweather are Krishna. As for working with EVR, we've never had any concern or problem with that aspect of the label. I'm not sure it's ever even been discussed. They are great people, and a great label. We have never worried about whether being on EVR was the right decision. We are confident that they will push us in the way we need to be pushed, and that they are the right people to be handling this record. Fairweather loves Equal Vision. The beliefs and values of the members of Fairweather vary as widely as they do among any group of friends. Some of us call ourselves straight-edge, and some of us think straight-edge is silly. On the whole though, Fairweather is not a political band. We have no agenda. Fairweather has no important message to teach.

UTV: How active is the DC scene these days? Is it exciting and new, or just a bunch of bands trying to revisit glories past?

Jay: I guess you could say the "scene" is not the way I remember it when I was younger. It's a lot easier to idolize bands when you're 16, as opposed to 21 and in a band. All the old Hardcore heroes are gone, like Battery, Frodus and Damnation AD. These are the bands that—for me—made the scene exciting and new when I was growing up. There are great bands in this area still, however. Darkest Hour is such an amazing band and force here. Their shows are great and the kids really love them. It's bands like them that make this area exciting. I think that this area is growing a lot right now in terms of the punk/independent music scene. We have an awesome resource at our disposal that I think has been a large factor in this growth. My friend Pablo runs a site: www.pheer.com. It's a HUGE listing of local shows, bands, labels, zines... you name it. Everyone uses it and I attribute a lot of Fairweather's local success to Pablo's site. There are so many bands springing up in the Virginia, DC, Maryland area right now. There are also a number of awesome established bands that I love seeing/playing with: Majority Rule, Crestfallen, Pg. 99 and Over It, to list a few. I'm really excited to hear a new local band by the name of Trial By Fire. Jason (ex-Turbine) is an amazing musician, and I'm sure this new project will be amazing too. Everyone should keep a lookout for them.

UTV: I've heard that Ben, one of the guitarists, is a sculptor and painting, in addition to being a musician; there is also a Faulkner quote on your artwork. Are you guys really shy, sensitive, artistic types, or is that just a ploy to meet chicks? How are other members of the band artistic? What are you studying in school?

Jay: Ben, Pat and I are the people that I would consider artists in the group. Though, Ben and Pat are much more active with that than I am. I think that a few of us in the band **do** put literature, art and music on a plane of nobility above other things. We certainly aren't trying to project the image that we're shy, sensitive artistic types. The idea of that is funny to me. That's not how I see us at all. I'd say that we are passionate about some things, but for the most part I think we're light hearted and we enjoy ourselves. As for meeting "chicks"... I think I can speak for the rest of my band by saying that we have no interest in any girl that wants us because we're in a band. Ben is artistic through painting and photo, and in many other ways, I'm sure. He's a photo major at a local art school. Pat is constantly working on his "book" where he paints, draws and makes collages. I'm enrolled, but not currently attending at a local school majoring in studio art. Scott and Justin are in school but I have no idea what they're studying.

UTV: Regarding the album title *If They Move...Kill 'em*; if WHO moves? Kill WHO? Are you referring to words being moving?

Jay: Ben got the title from an old western called *The Wild Bunch*. I've never seen it personally, but it's a quote from one of the characters in that movie. It's just a fucking cool quote and we decided to name our album and a song after it.

UTV: Much of your subject matter -- on one level -- seems to be about coping with endings, of "relationships," in particular. Are you still pining for that special someone, or did your family just move around a lot when you were a kid?

Jay: Hah, I **did** move around a lot when I was a little kid, that's funny. While I think that most—if not all of the tracks—on the album are about relationships, many of those are about friends, not specifically girls. I try to write as little as possible about girls, which is hard. Love is just an area that is easy to draw inspiration. Some songs are about crushes, and some songs are about losing a good friend. Love and love lost are not the only dimensions to the subject matter in the album. However, I think that it's the stuff that sticks out the most because people can easily relate.

UTV: Lyrically, you seem to have a positive outlook despite scenarios in your songs appearing kinda bleak. Is it your experience that things often work out for the best, or are you just an optimist with tunnel vision?

Jay: Totally. Things always work out for the best. Every "break up" is a progression. Every situation is growth and a lesson in keeping yourself balanced. Sometimes it's easy to be overwhelmed with what's going on, and with negative feelings. However, it's important to have someone to help remind you that things are going to be okay.

UTV: "Young.Brash.Hopeful." could be making a comparison between the struggle of creativity versus stasis to regrouping after a failed relationship. Am I just too hopelessly deep for my own good? Should I be on medication?

Jay: I think that if you can relate things like that to my lyrics that I've been a success in writing them. I try to be as ambiguous as possible so that the feelings and words in the songs can easily be related to other situations than the one that inspired the song. That song was written when I stopped going to school this last semester, and I began to get frustrated with where I was and concerned that I wasn't moving forward. My lyrics are often me reminding myself of what I think is important in life.

UTV: Does it scare you to put your heart on such public display through your work? How do you handle your work being rejected or trivialized by those your work may not speak to?

Jay: I think the idea of putting ourselves out there to be judged by others used to really scare me. I've gotten more comfortable with the idea now. You just have to accept that not everyone is going to like what you make. The difference is that we're DOING SOMETHING and there are people that enjoy it. Not everyone that will critique what you do can say the same thing. It's just exciting to be a part of something like this band. I'm happy to have the opportunity to make something people will experience, whether they like it or not.

UTV: I hear a Foo Fighters riff in "Whatever It Takes." What would you say to Dave Grohl if he noticed the same thing?

Jay: I discussed this with Ben and we both couldn't figure out what riff you might be talking about. At any rate, the Foo Fighters rock. I'd just be excited that Dave Grohl was listening to our music. I've heard things in a lot of bands' stuff that I could identify from other music. I think that sometimes it just happens. We'd never intentionally try to pass off someone else's parts as our own.

UTV: The Fairweather bio lists bands like The Cure as influences. Quick: Robert Smith is very, very sad. True or false? How sincere is Smith?

Jay: The Cure has sad songs and happy ones. I think they are a very well-rounded band overall. Though, I respond more to the upbeat Cure, and don't think I've ever associated them as being a "sad" band. My opinion? Robert Smith is "sincerely" a great musician.

UTV: In closing, please tell Under the Volcano readers something no one knows about you.

Jay: Hah. Nope.

> **While I think that most—if not all of the tracks—on the album are about relationships, many of those are about friends, not specifically girls. I try to write as little as possible about girls, which is hard.**

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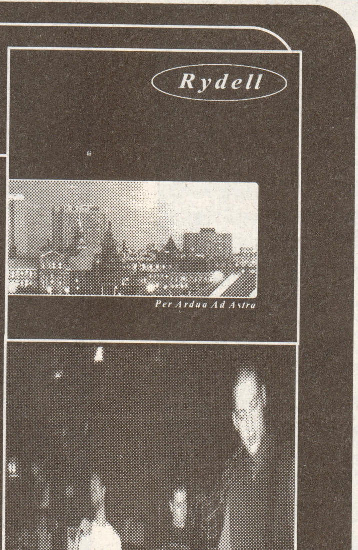

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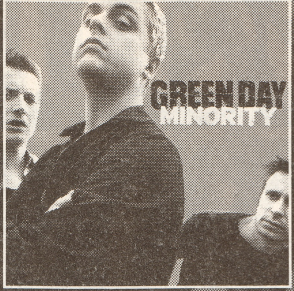

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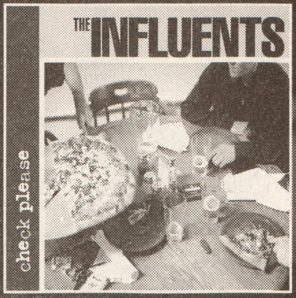

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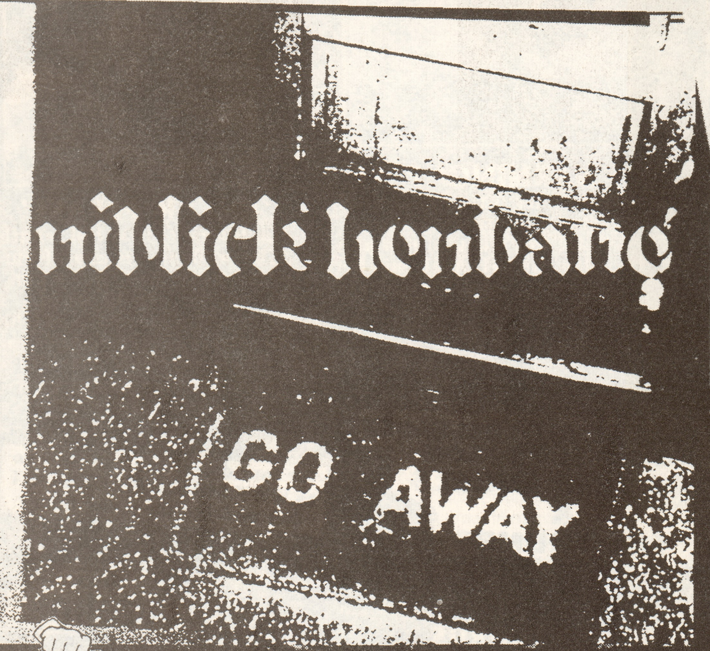
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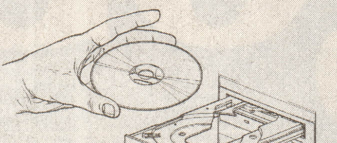

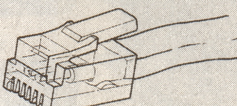

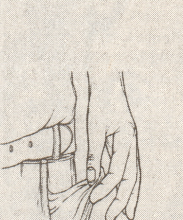

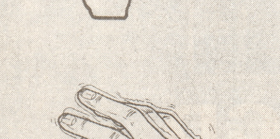

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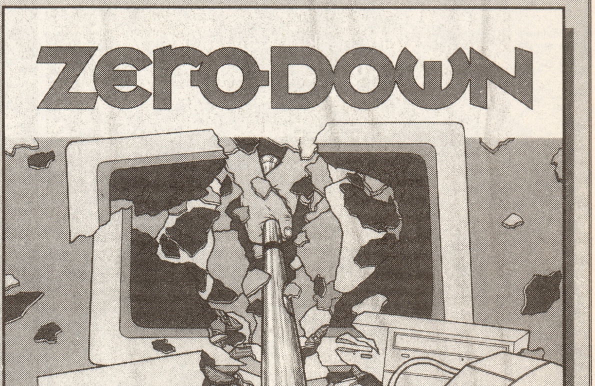
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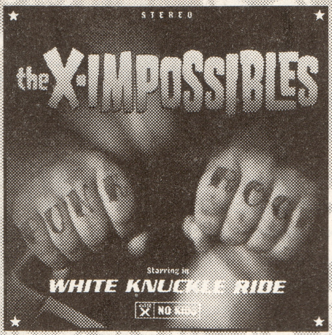

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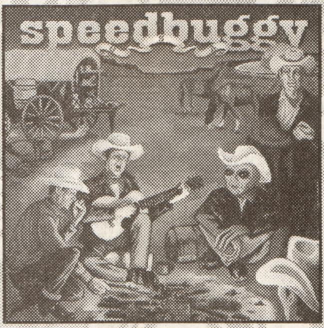

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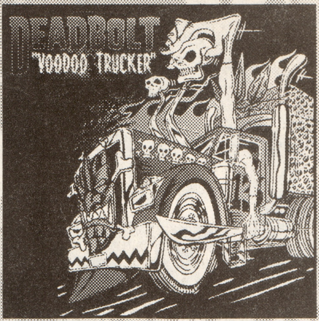

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FILE UNDER: GO-KART RECORDS INTERVIEW
QUESTIONS BY: RICH BLACK
FANZINE: UNDER THE VOLCANO

Go - Kart Records

As much as I hate to admit it, Go-Kart Records CEO Greg Ross is a pretty smart guy. Despite my growing suspicions that Greg only tolerates me because he's trying to get better advertising rates, I've been kinda proud to watch his label grow over the past few years. Men, feel free to send nude photos of yourself to: ***Go-Kart Records, POB 20, Prince St. Station, New York, NY 10012.-Rich***

Under the Volcano: How long has Go-Kart been around? How'd ya start the label?

Greg Ross: Go-Kart started in 1993. I had just gotten out of college and put out a 7" comp. After that, I cashed out my bar mitzvah bonds to put out the wonderfully underrated—and tragically underselling—debut album by Berserk from Baltimore...who, unfortunately never toured.

UTV: I heard that early on, Go-Kart was funded by a major corporation, like Exxon or something. Is this true?

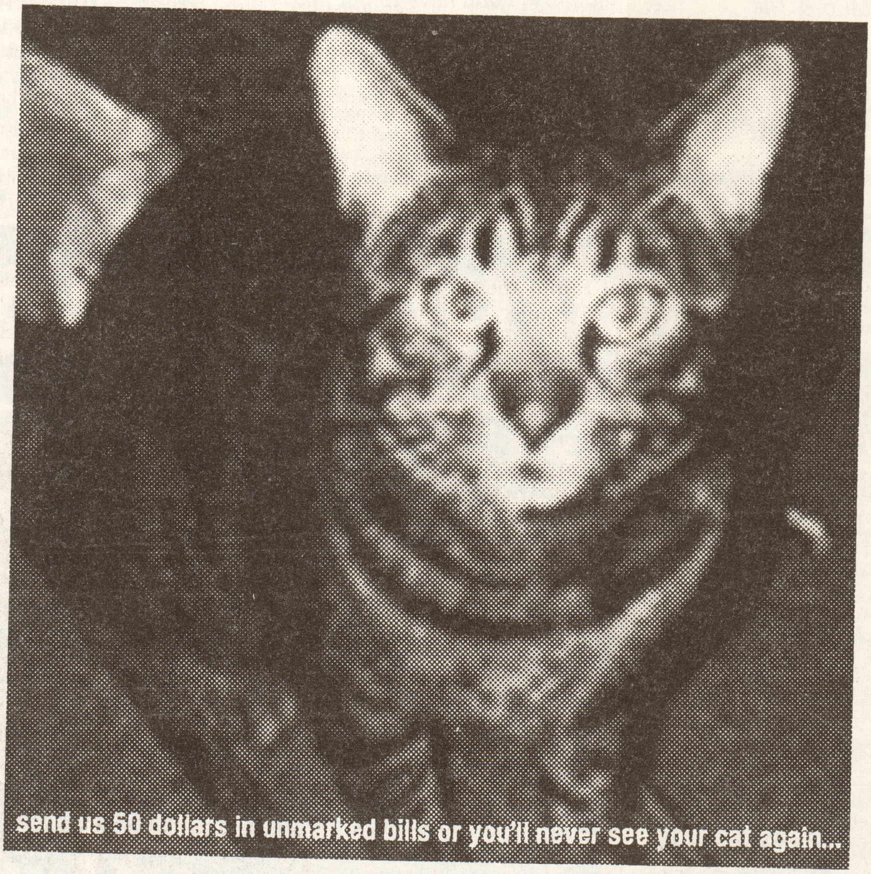
Greg Ross: No. That is not true. If it was, I would be basking in the sun in Florida right now. I'd be doing an interview with *Forbes*... not some lowly punk zine from the wretched wasteland of Long Island.

UTV: Do you have a specific vision for Go-Kart? There seems to be a really dry sense of humor running through many of your releases.

Greg Ross: The only vision is to keep Punk Rock what it was created for—misfits, open-minded individuals, and losers, like yourself. We try to put out eclectic stuff because that, to me, is what punk was all about. Punk did not have a specific sound; it was all elements of music combined into one new form that really can't have a specific label. I mean, The Jam and Extreme Noise Terror sound completely different, but there still both punk as fuck! I like to think that Go-Kart is a real Punk Rock label that puts out stuff we like, and not stuff that all sounds alike. Many labels are guilty of that, and we are definitely not one of them. Of course they are worth a lot more than we are.... so I guess I am just a moron.

UTV: I can't argue with you... Wasn't the cowboy from The Village People in Canned Travolta? How'd that happen?

Greg Ross: He wasn't in Canned Travolta, but he **did** sing on our single. Canned Travolta did a few dates opening for the Village People and he—Jeff—loved us. We asked him to sing on the 7" and he did.



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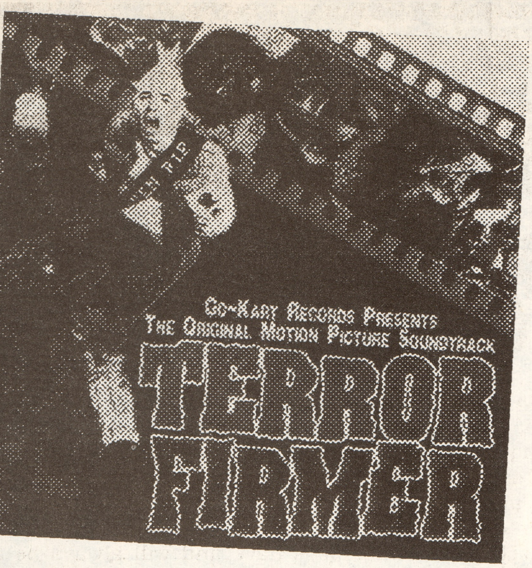
UTV: Go-Kart seemed to gain momentum after releasing the Lunachicks' *Jerk of All Trades*. Would you consider that whole period a turning point for the label? Describe the play-by-play action for us as though you were trying out for Dennis Miller's job on *Monday Night Football.*

Greg Ross: Considering that I dislike Dennis Miller quite a bit, I decline to do the play-by-play. But I would say that *Jerk Of All Trades* was definitely a turning point. The Lunachicks have and will always be an integral part of Go-Kart Records. They're an amazing band with a rabid fan base that is quite open-minded, and their taste in bands usually spills over to our other releases. As far as a turning point, that record—along with Black Velvet Flag—definitely opened people's eyes up to what we were doing.

UTV: In the past few years Go-Kart, a once small, quirky label, has had the ability to release records by more prominent bands like Vision of Disorder and Anti-Flag. What were some of the things you could offer these bands that other labels couldn't?

Greg Ross: Well, what I'm going to say is what most other labels will say: We really care about the bands. The only difference is that we mean it, to the point that we usually suffer both financially and mentally from it. We run on a shoestring budget with a very small staff that really goes out of their way for the bands. All the bands on our label can't deny that we do what we say we are going to do for them. This business is not easy. Everyone has to work hard to keep things moving -- the staff, the bands, the distributors, booking agents and myself. Unfortunately, we can work our asses off and one of those components could be slacking off and it throws a wrench into the whole system. That happens far too much.

UTV: It seems that the West Coast has more high-profile Punk labels than the East Coast has; would you agree, or have I been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smoking too much crack? Have you encountered any bias or obstacles due to Go-Kart being from New York? What prevents Go-Kart from becoming as big a label as say, Fat Wreck Chords?

Greg Ross: I must say that you put quite a lot of questions there and I don't appreciate it. On your next interview, try asking one at a time. You would think after a few years of putting out this horrid zine that you would be somewhat adept at editing. Anyhow, we don't give a fuck about east/west coast bullshit. See my answer for question #3 and you'll see why we have a harder time than Fat or Epitaph. Not to knock those labels -- they do a great job and deserve the fame and fortune and whatnot—but they have a defined—and may I say "trendy"—sound to all their recordings. We don't want to be that way. The labels that were my inspiration did not use the cookie cutter approach, and neither will we, yet. And nothing is in the way of us becoming a "big" label. It will happen. And yes, you smoke too much crack.

UTV: A few years ago you went to a high school reunion, and realized that the same people who once ostracized you now think you're cool 'cause you run a record label they've heard of. How dweeby were you in high school, and how much has trying to overcome this dweebiness been a driving force for you?

Greg Ross: Rich, I was not a dweeb. Quit projecting your useless life on others and get some therapy.

UTV: The Go-Kart staff seems to be made up of people that have achieved some sort of success in their own right; i.e., Long Island Hardcore legend Artie Philie, Tim Shaw of the band Ensign, and Dean Rispler, who's known for his production skills and stints in Karen Black and Murphy's Law. Can we expect Lars from Rancid answering the phones, or maybe Ray Cappo doing radio promotion in the future?

Greg Ross: We have quite a few characters working here. Sadly, Artie is moving to Baltimore in about a week. As far as Lars goes, I believe he has enough money to not have to work here. Ray Cappo probably needs a job about now, but I think there would be an obvious personality clash between Tim Shaw and Ray that would escalate into an all out war.

UTV: I remember that at one time booking agents and distributors were considered the biggest assholes in the music industry, aside from the members of some bands. Has anything changed? Any tips for the neophytes?

Greg Ross: There are assholes everywhere, I mean look at the zine "industry." There are plenty of assholes right here in this room as we speak. You know, some people are nice and some aren't. Booking agents get a tough rep because they're aggressive and have to be on the phone all day with club owners and promoters, who are also known to be quite unappealing. But I **can** say that we've met plenty of these people who are nice.

UTV: You've known me for about eight years. Do I seem manic-depressive to you?

Greg Ross: Yes. You **definitely** need therapy.

UTV: You also started a record store named Soapbox. With such a full plate to begin with, why delve into the murky waters of retail? More importantly, why aren't you carrying both *Under the Volcano* and *Horror Garage* fanzines in your store? It's because you hate me, right?

Greg Ross: Yes, I hate you. But we do carry your zines out of pity. We are still Soapbox Records located in the wonderful East Village at 7 East 3rd Street between Bowery and 2nd Ave. You're right about retail, it sucks. But we're dumb and idealistic, and in some way feel we are providing some sort of outlet for Punk, Hardcore, extreme Metal and the like. It's a really good store, but it would be better with more customers.

UTV: In addition to the store, you're working on a documentary about some loser from Albany. What's up with that?

Greg Ross: First of all, Benny Mardones is not a loser and he's not from Albany. Either way, I don't feel like bringing this up. Let's just say you'll all be trying to be my friend when this documentary takes home the various film awards they talk about on television.

UTV: Are The Candy Snatchers still together? I heard that they beat the shit out of each onstage during their last show. What happened?

Greg Ross: The Candy Snatchers are still together, but they are not on our label anymore because they get into too many fights. There was an incident recently where Willy beat up Matthew on stage after Matthew hit him with a guitar on the head. Needless to say, Willy is not in the band any more.

UTV: Is it true that Go-Kart recently signed Two Man Advantage for a contract worth almost a quarter million dollars? When can we expect to see that released?

Greg Ross: You have it backwards; we signed them for a million quarters. Those guys love video arcades! I mean, just give 'em a couple of bucks and man, Skate and Captain just run for that Joust machine. Bud and Amstel love that Track and Field game. And Teemu is phenomenal at Elevator Action! However, I digress...their incredible new record should be out in April.

UTV: In closing, what keeps you going? What have been the high points and low points of running your label?

Greg Ross: What keeps me going is food. I mean that stuff just sustains living! I didn't believe it at first, but a couple of days with no food, and I don't know about you, but man, I get run down. I could definitely say this interview has been about the lowest point; the high point was when I was in Toronto at the CN Tower; it's the highest free standing structure in North America! People and cars look like insects from up there!

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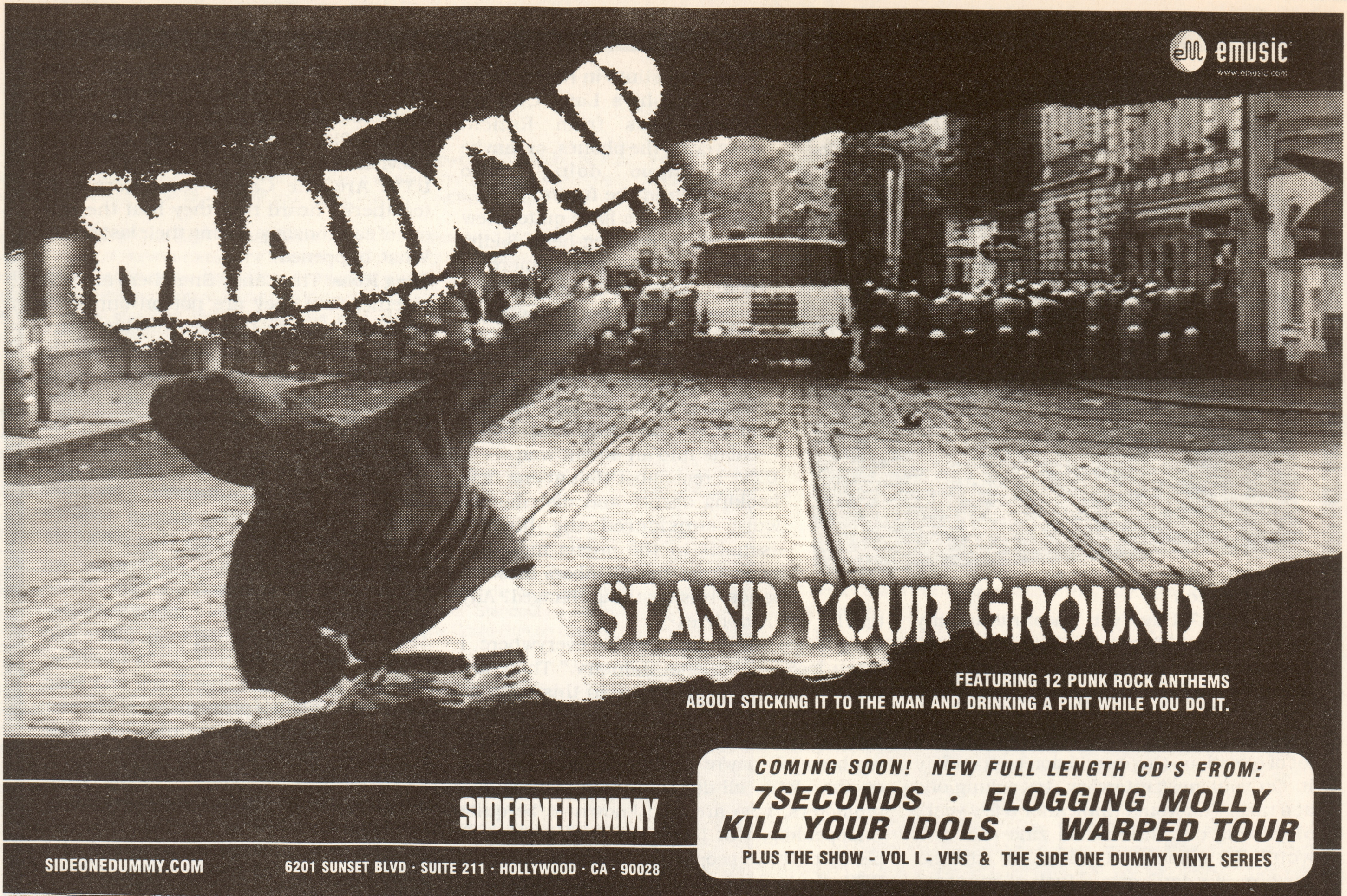

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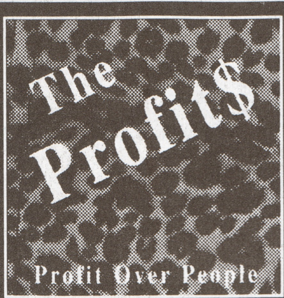
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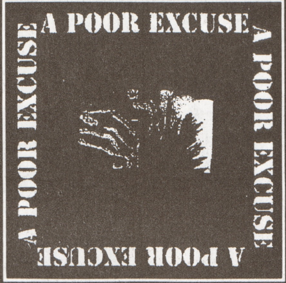
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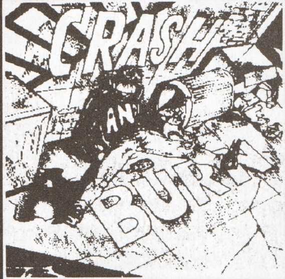
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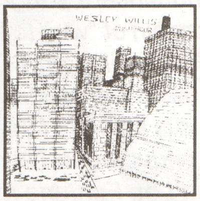
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on the might of princes

by Mick

First, a little history for those of you who haven't seen the light yet: This four-piece powerhouse has been around for several years now and has established themselves as a staple band of the local Long Island scene. Intense, emotion-filled live shows and sincere sung/screamed lyrics -- backed by the tightest rhythm section in years--only keep the ball rolling in the buzzbin of "who to keep an eye out for..." in today's Hardcore/Indie Rock scene. ***Transworld*** *magazine even gave their first full-length CD* ***The Making of a Conversation*** *more stars than the latest offering of poop from Pearl Jam, which is a big accomplishment considering that the CD was the first release on a small indie label (RokLok Records). This is a band of the future playing NOW, so go see them before everyone else on your block does! This interview was conducted in November 2000 with Jason Rosenthal [vox, gits], Chris Enriquez [drums], Tommy Orza [bass, vox] and Lou Fontana [gits, vox].****-Mick***

on the might of princes

on the might of princes

Under the Volcano: First off, I have never seen the rest of the guys at the Creep House Recording Studio so psyched about an album before! I think this album is going to turn a lot of heads. Is there anyway you approached writing and recording this album differently than the last full-length?

Tommy Orza: Thanks! Well I think the biggest difference would be that we're more comfortable playing with each other now that we have Chris in the band. We all have a very wide range of musical tastes, and our old drummer wasn't very open minded when it came to song writing. With Chris, we can now write a pretty Country song and a chaotic Metal song and it doesn't feel awkward.

Jason Rosenthal: As far as writing goes, I think we've grown a lot as a band and as people. We're more comfortable to just let loose. Especially, with Chris in the band now. We've never been happier. As for the recording, we're a bit more comfortable in the studio, and are not afraid to put our grubby little fingers all over the board. There were a lot of things that we were naive about during the recording of the first record. Now that we have a bit more experience writing and recording, things are a lot smoother.

Lou Fontana: Chris has played a big part in the sound of this record. His drums sound huge. He also is the kind of drummer that knows how to add to a song rather than just keep time. He is also more familiar with the kind of music that we listen to, therefore understanding the music we want to play better. I think that as well as the member change—and I know this sounds cliched—we have just matured as a band. We are more comfortable playing with each other. The first album was recorded before we were together for even a year. We know each other much better now musically.

UTV: Are there any tracks on this album that standout from stuff previously recorded? Why?

Jason Rosenthal: I'd like to think that this entire album stands out from previously recorded songs, both lyrically and musically. I think we showcase our variety of influences much better than on the last record: Metal, Hardcore, Folk, Pop, Reggae, etc. I think there's a lot more going on this time around.

Tommy Orza: I think, that "You Can Only Be So Careful" is the best and most dynamic song we've ever written. And "13 Cheers.." stands out because it's so poppy, and we don't usually right straight up pop songs.

Chris Enriquez: All the songs are really so different from each other, that it's hard to pick just a few that stand out. I suppose "You Can Only Be So Careful" and "Allusion to Italy" would be the easiest ones to pick out because one song is totally Metal and the other one is kind of Country.

UTV: I understand the soon to be released new album is called *Where You Are and Where You Want To Be*. When I hear that title, it makes me think that maybe you have a strong belief in controlling the directions your lives go in; can you give me some insight into the meaning of the title?

Jason Rosenthal: It's an argument to take back everything you feel cheated on during the growing up process. To try and not let every day life destroy you. We've achieved a lot with this band in such a short time. But, there's a lot more I'd like to do and say. It's a hopeful title during desperate situations.

Tommy Orza: I didn't come up with the title. But what I get from it is, with most of the people I know there's a HUGE difference in where they are in their lives and where they would like to be. The goal is to be able to say to yourself: "I'm exactly where I want to be in my life right now." And there are so many personal challenges and bullshit you have to go through in order to achieve that kind of fulfillment and happiness, which I think discourages most people. But I truly believe that if you put 100% of your heart into something you can achieve anything you want to.

Chris Enriquez: Well, even though Jason came up with the title, it means a lot to me in a different way. What I get out of the title is something that has to do with the yearning for success and achieving your dreams. Right now I am in school working to be a journalist, and I also put in as much time as I can into this band. Basically, what I am trying to say, is that all the hard work and time I put into school and this band has a purpose. The purpose is to someday become successful. Success for me is being able to do something that makes you happy in order to support yourself and live with contentedly. The title pretty much sums up the purpose to everything that's important to me.

UTV: The band's name definitely conjures up some crazy images in my head. Don't take this the wrong way, but the name almost sounds "spiritual" to me. Is there a meaning to the name? Where did the name "On The Might of Princes" come from?

Jason Rosenthal: I took the name from a chapter in a book called *Weaveworld* by Clive Barker. The book is basically about a parallel universe woven into a tapestry, which I think, is kind of what being in a band is like... except with way more cocaine. Also, one time me and Wells [Tipley, Traffic Violation Records] were listening to Hammerfall and it sounded like they were singing "on the might of princes" in the chorus.

UTV: While we are on the subject concerning the history of the name, how did you guys manage to meet one another and come together to create the band anyway? Are you all from the same area? Has anyone else been in other bands?

Tommy Orza: I was in a really awful band with Lou in high school called Box. That's how I met him. I met Jason a little over four years ago through an "I need a band!" flyer I saw in the None of the Above record store. We started an interesting band, but it ended briefly due to us both moving out of state to different areas. About two years later, Jason and I both moved back to Long Island. We quickly started up On the Might of Princes with Lou and a different drummer. About a year and a half later, we departed with our old drummer, and found Chris after seeing his old band called the Crush List.

Jason Rosenthal: I moved to Chicago after seeing Tom in his underwear.

Chris Enriquez: I met On the Might of Princes when they had a different drummer. They played a show with my old band, the Crush List. I had seen OTMOP before and I thought they were really good but we had never really spoken much until they told me that they were really into my band. We became friends after that, and Tommy asked me to join the band because they were unhappy with their drummer. My band was breaking up at the time anyway because of college. Before OTMOP, some bands I was also in were Fall with Grace, Rutherford and Runner Up.

the doctor delivers a woman's baby and says, "Congratulations, it's a beautiful baby boy!" and then he throws it out the window and says, "April fools! It was already dead!"

UTV: A lot of bands I know consider sincerity in their lyrics one of the most important factors in the music. Other bands are much more into

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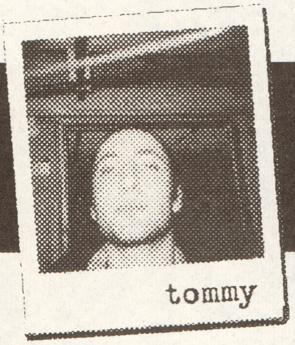
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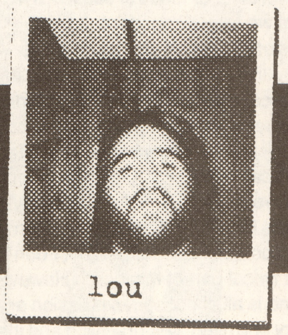
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putting everything they got into the music and letting the vocals / lyrics come later. What I am trying to ask is how do On The Might Of Princes fit into the scheme of things? Do you consider yourselves in anyway a "politically-minded" or "socially-aware" band?

Tommy Orza: We all have slightly different political and social standpoints. I don't really think those things transfer over into our music though. I think if anything, our music touches people on a personal emotional level rather than a universal level. I don't have a problem with political bands at all, but that's not what we're about.

Lou Fontana: We just write about what we know. The lyrics are honest and usually very personal. We don't try to write about any one thing in particular. In that respect it is just like the music. As a band though, we have played numerous benefits for all kinds of causes. This is something that we feel is important.

Jason Rosenthal: I just write whatever I'm thinking at the time and not usually anything political. We all have different opinions on politics and reserve our debates for the back of the van. I think that too many bands try to sing about certain political topics without really understanding what they're saying. Plus, we're all pretty stupid. What?

Chris Enriquez: I would consider myself a socially and politically aware person. I don't participate in the lyrical part of this band. However, for me this band is all about self-expression and release. It's very unlimited, self-gratifying and therapeutic and I'd like to say that we are sincere when it comes to anything we do.

UTV: What are the band's views on such controversial and tragic subjects such as "dead baby" and "dead soccer mom" jokes? [laughs]

Tommy Orza: I love dead baby jokes and dead soccer mom jokes and jokes about Jennifer Aniston's smelly love tool.

Chris Enriquez: My favorite one is where the doctor delivers a woman's baby and says, "Congratulations, it's a beautiful baby boy!" and then he throws it out the window and says, "April fools! It was already dead!" [laughs]

Jason Rosenthal: Fuck 'em if they can't take a joke.

Lou Fontana: Funny as hell. They are only jokes. There is a time and place for everything, and dead baby jokes are just not appropriate most of the time. However, they make me laugh just about every time I hear them.

UTV: Given the current state of how the USA appears to the rest of the world today, how would the band feel if offered a two week tour of Iraq? Would you guys be psyched to rock out in Club Baghdad? Would you become the new "scud-studs"? Do you think the band's electric-emotional output could turn even the most hardened "republican guard" shock-trooper into a "mighty-prince" love slave? Or do you think the band would end up as a curry chicken-shoot for vengeful Iraqi civilians? Elaborate.

Jason Rosenthal: Its funny you mention that. Once, as a young dead baby, I spent a summer in Iraq teaching adolescent boys how to keep themselves from dropping the soap in public showers. And I believe that if given the chance to return, we'd be greeted with open arms. Always remember there's no reason to be so tense. Just relax and enjoy your shower.

Tommy Orza: WOW! I don't know about that. I'm not down with getting chased in the sand. Although, we can be the first Rock band to tour in a tank! I still don't know if it's worth it. Get back to me on this one. I WOULD tour Russia, if it was during the cold war though.

Lou Fontana: I would play anywhere at anytime if there were people willing to listen. We have played in plenty of different places with all sorts of bands, and we have gotten great reactions from most of them. I think we could win over an Iraqi crowd. I think Saddam may have even signed our guestbook at one time.

UTV: Seriously though, I know the band has toured the US already, the last being with Long Island's Contra. Touring is interesting because you get to see so much, like the beautiful wastelands of mid-Ohio or the splendid nuclear-waste superfund sites accenting the bare glowing landscapes of Eastern Washington state. But there is a much darker, ominous side to touring as well...something that has been kept covered up for too long...The fact that many bands literally freak out on tour and some break up. We all have heard stories about "so and so" in "so and so's" band freaking out and having a massive heart-attack because he couldn't find a StarBucks in the middle of Nebraska at 3AM on a Monday! Face it, if you are not a "huge" band or on a "bigger" label, then touring America is hard! That is when what I like to call the "social challenge" comes into play. See four guys. See four guys in small van for weeks together. "See" four guys start to smell bad after several weeks of sleeping in van. See four guys brutally murder one another in fight over who ate the last of the weeks supply of Ramen Noodles. Now I know you guys would never act so harshly, but have any of your experiences traveling with the group ever changed your views on the human race in general?

Tommy Orza: I can honestly say we got along amazingly on our first US tour. Sure there were little tiffs here and there, (Craig Contra getting us stuck in a ditch!) but none that hurt our relationships towards each other. When I look back on it, I don't think about all the negative aspects of the tour. I mean, we got a chance to travel the entire country just because we play Rock music! Not many people get the opportunity to do something like that. There was a weird kind of romance about sleeping in different places every night in your dirty clothes and being so far away from home. We met so many amazing and interesting people and saw so many beautiful places. I can't say that we took it for granted.

Jason Rosenthal: Seriously, I loved every second of tour, from cliff diving in Indiana, to getting stuck in a ditch in Ohio, to pissing in the Pacific Ocean, it was truly amazing. But, as for the human race, I've never thought much of it. Don't get me wrong, we met some incredible people, but there were times that it seemed as though there was a machine manufacturing punk rockers in the kitchen. I wish more kids thought for themselves. There were also the usual instances of show-promoters being complete scenester dicks. To think that you rule your scene because you had a few hip shows in your basement is completely ridiculous. I definitely appreciate those people out there who weren't in it for cool points. They gave us a place to play, sleep, eat, and talk, and that's more than I can ask for.

Lou Fontana: I love tour. I think that one thing that you learn on tour is that you can go into just about any small town in any state and find people just like you. They have the same complaints about how boring their lives and town are. You will find people who enjoy the same bands that you do. One of the greatest things that I noticed on tour was the willingness of people to take you into their homes and feed you, give you a place to stay, let you shower or whatever else you could possibly need. The hospitality is something that I don't take for granted.

Chris Enriquez: I think tour made us tighter as a band, personally and musically. I don't think anything compares to seeing new places everyday and constantly moving. Sharing music with new people everyday is also a very beautiful thing. I'd love to tour non-stop.

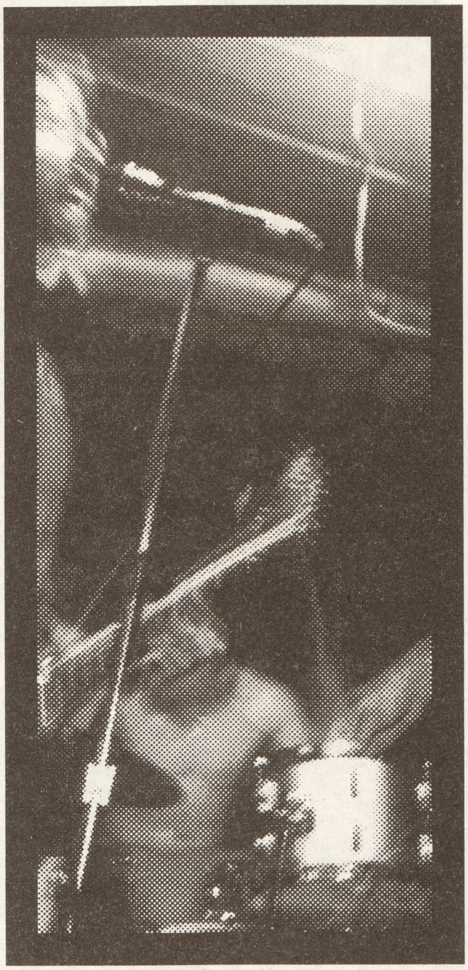
UTV: What is it about the Long Island scene? For as long as I can remember some of the coolest bands have come from that weird sliver of land that juts out from the mainland. The bands seem to have a sound all their own, much different than a majority of the bands coming out of New York City and the surrounding boroughs. People have told me that you guys are carving out a place all your own in LI music history already, in the way that your band possesses an even "newer" and more original sound than most of the other bands. Do you agree?

Lou Fontana: The strange thing about Long Island is that there are a lot of amazing bands and most of them are never even heard of because they are not popular in the scene. The great bands are never put on the good shows. Bands like Explosivo!, Splurge, Uplift, With Every Idle Hour, the Insurgent, and Contra, these are the bands that we choose to play with. Some of them are gone now, and I know that I forgot a whole bunch of others, but we play in our own sub-scene with the bands that we like both musically and as people. It's about friendship and music, not about what is popular or who used to be in a cool band. This is why the music has that originality to it. There are no preconceived notions about what we want to sound like, or whom we want to impress, so it is just coming naturally. There are always gonna be bands that play just to get girls and be cool; that is high school shit. We play because we love it. That is something I think the audience can sense.

Tommy Orza: It's the most flattering thing in the world to have people appreciate and love something that you put 100% of your heart into. I remember we started writing songs in Lou's basement and being nervous about whether or not people would like it because it's such an awkward sound compared to other Long Island bands. But gratefully we've built an awesome following. As far as people saying we're "new and original," I think we're just expressing all of our varied influences and all of the things that we love about music. We don't try to follow a certain sound or style, so I think that people pick up on that.

Chris Enriquez: There are so many different scenes on Long Island and I think that we've been able to go over well with all sorts of audiences because of the diversity that is prevalent in our songs. The Long Island punk scene was very welcoming to us because I think a lot of the kids are very open minded and friendly around here. A lot of the bands that Lou mentioned are people that I would have never got to know or recognize as musicians if it weren't for the scene that we are so lucky to have. Some other bands from the area that rock as well are Latterman, Porcelain Decay, Jan Cux, Center of Zero, Space Robot Scientists, the Microwave Orphans, the Cotton Weary plus so many more.

UTV: What are some LI bands that have influenced On The Might of Princes? What was it about the band(s) that caught your attention? Was it the music, the attitude or a combination of both?



Tommy Orza: The top three for me would definitely be Mind Over Matter, Garden Variety, and Splurge. With Mind Over Matter, they were just pure aggression and anger, but without being one of the lame tough-guy core bands that plagued Long Island during that time. The sounds on *Automanipulation* are unreal! Garden Variety is one of the most interesting and original Post-Punk bands EVER. Hail Mr. Roman! And Splurge would have to be my favorite Punk band of all time; even better than the Ramones! They were everything punk should be, and more.

Jason Rosenthal: Oh boy... There have been some amazing bands to come out of Long Island. It's sad to say that all of them have split up. But, some of my favorite bands from around here are Garden Variety, Splurge, Mind Over Matter, Halfman, Uplift... and of course Twisted Sister!

Chris Enriquez: I'd have to agree with Tommy's answer. The Last Crime and Science Diet were also really good bands. Those bands really stood out by doing something different than what most bands around here were doing at the time, and I am definitely influenced by that attitude. I think it's cool to break from the mold and do what you want to do because it makes you happy.

UTV: A lot of bands seem to come down from Long Island to the Creep House to record, most notably Kill Your Idols and Contra. In addition to recording there, you guys are also taking it another step further by choosing to release the new album on Creep Records. How did this come about? What made you choose Creep over the vast number of other labels operating today?

Chris Enriquez: The whole thing with Creep came about when Arik called me up because he was interested in working with us. Apparently, he and some of the other Creep staff heard good things about us from people and bands that recorded there. After talking with him and learning what the label was all about, we were totally interested in working with them. They are very open minded, friendly, sincere and hard working.

Jason Rosenthal: As soon as we arrived at the Creep House it was like a home away from home. Everyone over there has been so supportive and are doing a great job with our new record. It's nice to go out of state and still feel at home. Also, it's nice to record an album in the same state that *Rocky* took place.

Lou Fontana: Just from going down there to record one song for a comp I could tell that it would be great to work with these guys. They know what they are doing, they are very down to earth, and they are just a bunch of regular guys who love music. They love to help bands out, and that is very commendable. It is a very comfortable environment all around.

UTV: Anything else you wanted to talk about concerning upcoming tours, events, etc?

Jason Rosenthal: Please get in touch with us. We're always playing shows and We'd love to invite you all.

Chris Enriquez: Our full-length, *Where You Are and Where You Want To Be* is out on Creep Records. We will be supporting that by touring in the Winter throughout various areas in the Midwest, South and East Coast with the Insurgent, who have a new record coming out soon also, on Traffic Violation Records. This summer, we will also be touring Europe for three weeks. In order to find out more updates on these events, check out our web page at http://themight.ex punk.com, email us at themight@mail.com or write to us at POB 1428, Selden, NY 11784. Thanks for the interview!

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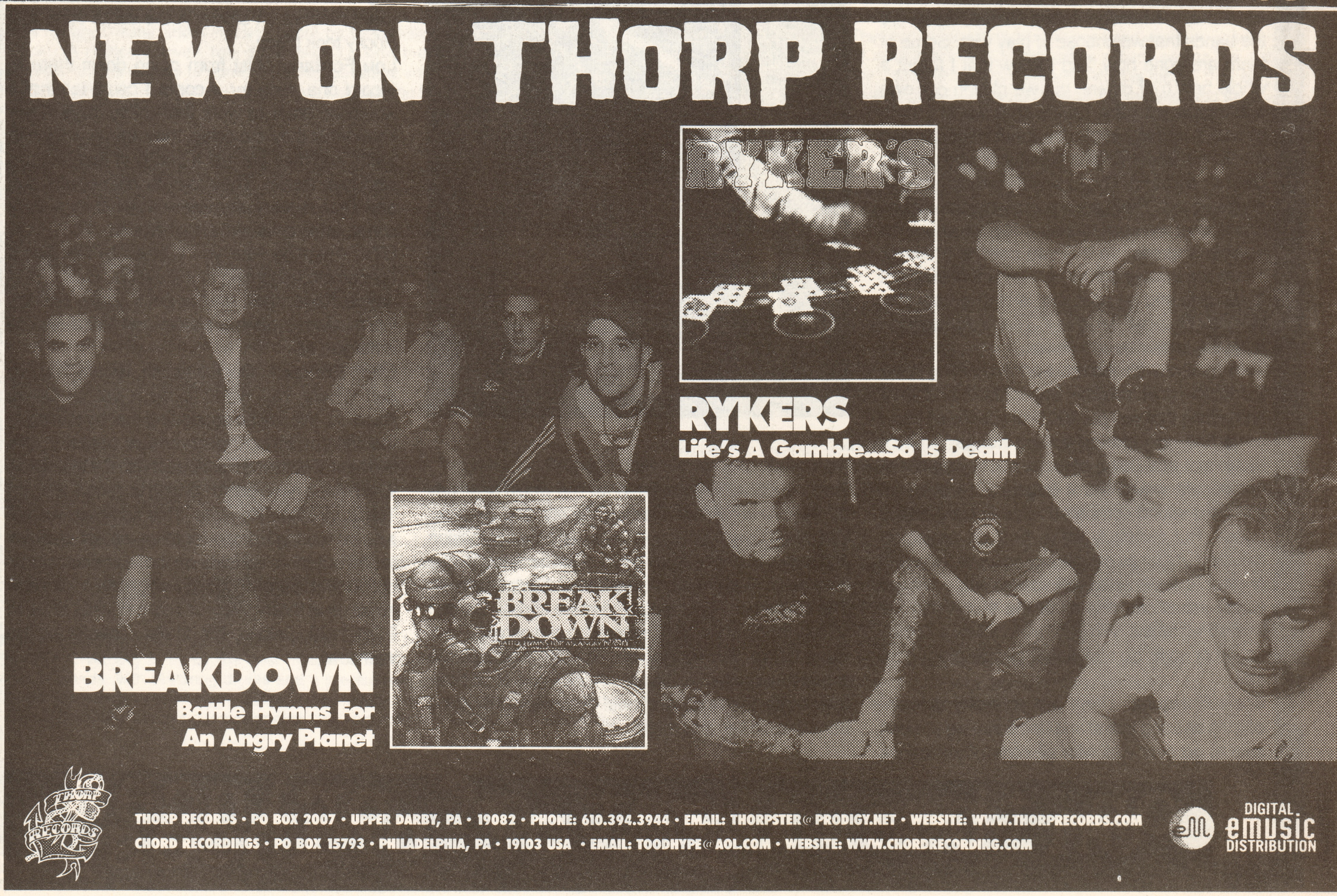

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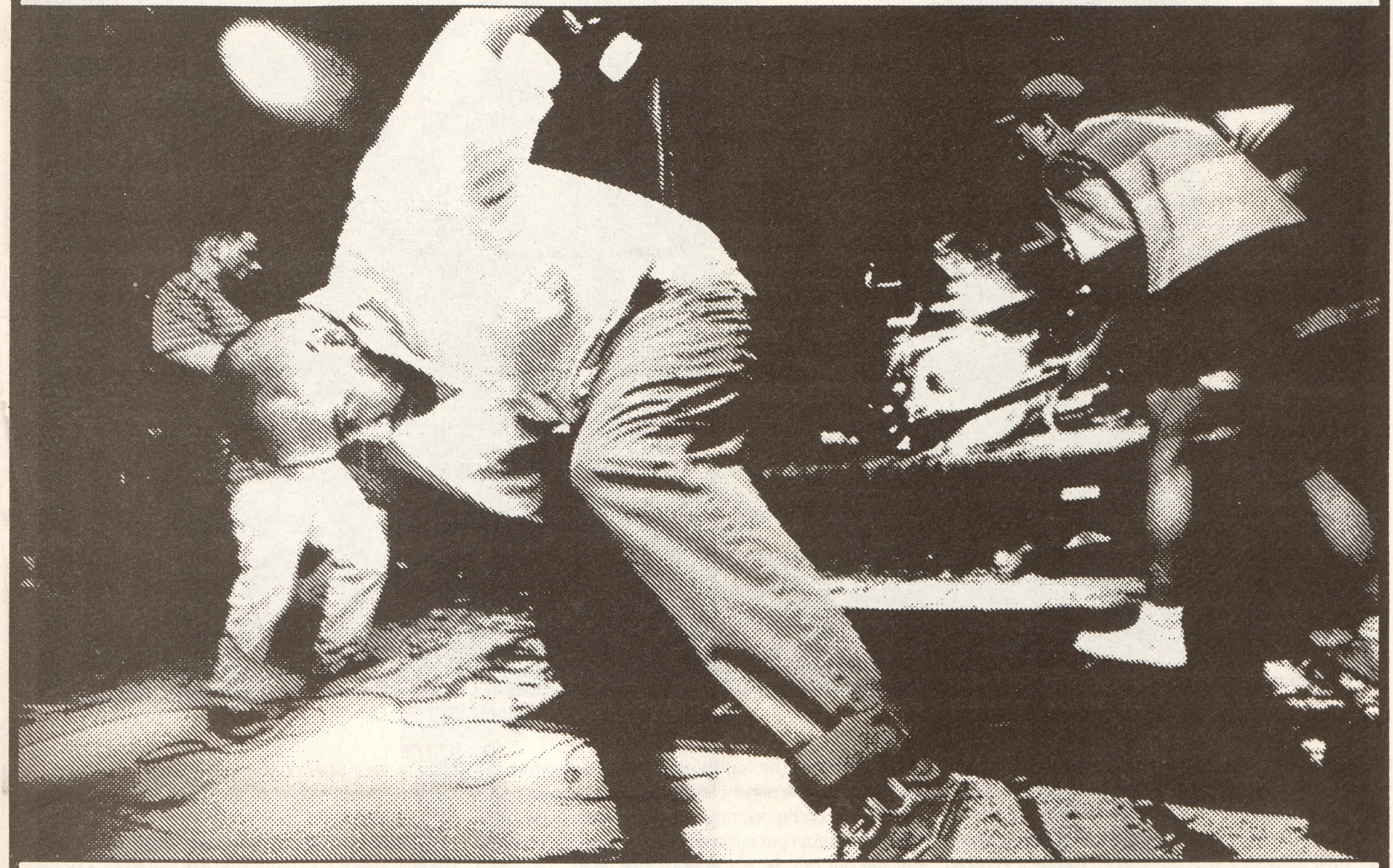

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Propagandhi

by Shawn

*Propagandhi has been playing politically charged punk anthems for over 10 years now. Their latest effort, **Today's Empires... Tomorrow's Ashes** is a fierce and heartfelt follow up to the **Less Talk, More Rock** LP, which may very well have been the best record pressed in the last decade (no matter what label it was on). I had the immense pleasure of talking with singer/guitarist Chris Hannah. As you can imagine, he came across as extraordinary intelligent, funny and kind. But what stood out, above all, was his absolute sincerity.-**Shawn***

Under The Volcano: It's been four years since the release of *Less Talk, More Rock*; what have you been doing with yourselves?

Chris Hannah: The first two years were almost exclusively spent trying to organize our own record label, which is called G-7 Welcoming Committee Records. The first two years we pretty much just did that, and went through all the trials of pure error, trying to get it going. The third year of the absence was when we actually thought about songwriting a little bit more. The fourth year we actually started writing as a group again. So it really hasn't been four years of us doing nothing. We get emails from kids saying "You guys put out one record every four years," but we put out 14 in the past four years. They're just by other people.

UTV: It was well worth the wait.

Chris Hannah: Well, I hope so.

UTV: Why is it that you released the new record, *Today's Empires... Tomorrow's Ashes* on Fat Wreck Chords, rather than on your own label?

Chris Hannah: Because they have always been good to us and there is a certain amount of loyalty, I guess. The people at Fat are our friends, they're not just business acquaintances. We know all those people, they're awesome.

UTV: Yeah, I know. Vanessa was really nice to me.

Chris Hannah: Yeah, she's totally cool. And Mike was the only guy who ever gave us the time of day when we first started. So it made sense to us. I would have no problem collaborating with them again.

UTV: You're like no other band on that label. Do they try to influence you in any way?

Chris Hannah: Never at all.

UTV: Really?

Chris Hannah: Well, I suppose when we're down there, when we're hang out with the people there—especially when there is alcohol involved—there's always heated political discussion. But it's not like we're so far off that we can't work together. I think the goals are similar, it's just the evaluation of the facts that tend to differ between the two parties. And I think we're right. And usually we think they're wrong.

UTV: Do you get a lot of shit from your fans due to the fact that your records are sold in multinational, corporate retail chains, such as the Virgin MegaStore?

Chris Hannah: Not really, we don't really get as many... I think it's good that people, I think cynicism is required these days to filter so much bullshit. Stuff is so candy coated and generally false and we don't get as many comments about it as I would expect. I don't mind when they come in. I think what we've done, what we do is cost / benefit analysis of what is to be gained / what is to be lost. Is our record showing up in a mall going to cost more to the progressive movement than it would gain for it? Just considering my history, Jord's history and Todd's history of how we got introduced to music and politics, I think it's a gain in those three experiences. It's evidence of what can happen when a kid, who knows nothing and is, in fact, pretty much right-wing, is introduced to a whole new set of ideas via mainstream media. But I don't think we'd ever rationalize collaborating with corporate culture outright. We have to be critical.

UTV: I think that may have happened with me. Not knowing too much about progressive politics and by chance coming across your first album, *How to Clean Everything*, because it's on the Fat Wreck label. A lot of kids will buy it for that reason alone. Then it opens you up to a whole new world of thought.

Chris Hannah: I think that's good. I don't mind when kids write asking questions about the contradiction of the things we're saying on the record versus, perhaps, how it's being distributed. I think that's a good impulse.

UTV: The music on the new record is a lot harder and the vocals even more furious than on your previous recordings. Was this a conscious effort or a natural progression?

Chris Hannah: It's most definitely natural. We can credit that to the fact that we now have three people in the band that actually share a common vision, both musically and politically. We all grew up listening to MDC, Dead Kennedys, and a lot of early '80s Speed Metal, so we finally have that cohesion in the band to actually move in a direction that we all wanted to go.

> ***If I had a choice, I would hope that people—even the ones who disagree with us—understood that we were sincere. Our intentions have always been genuine. And, I always like them to think that we thrashed the house!***

UTV: You use samples and sound bytes in such a unique and powerful way. Where do you get such good material?

Chris Hannah: On *Less Talk, More Rock* there was a Noam Chomsky sound byte from an AK Press record called *Prospects for Democracy*. It just seemed to fit perfectly.

UTV: The song "Purina Hall of Fame" off the new album is haunting.

Chris Hannah: That's actually from a video clip that was on the PETA website, an investigation into hog farms. Actually the video, I can't even watch it. I hear the song now, I've heard it a thousand times, and it still disturbs me.

UTV: I think a lot of people will think twice before eating meat again.

Chris Hannah: Hopefully. That would be amazing.

UTV: What do you have to say to those who dismiss veganism a predominantly white, middle-class trend?

Chris Hannah: Nothing. I have nothing to say to them. If that's the basis for dismissing it, there's not much to that argument. It could be based a lot of truth, that economically speaking, healthy food is denied to most of the population. Access to organics and vegetarianism is denied to many people because of economics. So actually, they should be arguing more against capitalism than against veganism. They should be arguing for healthy food, access to organically grown food, all of these sort of things for everybody. It costs more in production, because organically, things aren't farmed in the cheap slash and burn, pesticide method, so the production costs are higher. I think healthy food should be like a universal health care issue. People should have access. It shouldn't have to be exclusively for the white middle class.

UTV: I know that here in New York there's a number of vegans who are also pro-life/ anti-choice because they see it as basically the same issue, I suppose. Do you have that problem in Winnipeg?

Chris Hannah: I don't know if it's a problem, I'm sure there are people who think that. I'm pro-choice and I'm a vegan.

UTV: Only a handful of Canadian bands have achieved any sort of notoriety, bands like Nomeansno and DOA but in particular, you guys and the DayGlo Abortions have made quite a name for yourselves. There must be other great bands in Canada; why is it that we don't hear about them?

Chris Hannah: That's a good question. I don't know. Incidentally the DayGlos are probably the main reason we started the band back in the day. But yeah, there was a string of great Hardcore bands form Canada in the mid '80s. Stretch Marks, Personality Crisis, Sudden Impact, Sudden Death, Guilt Parade. They got tied up on small Canadian labels, I suppose, and disappeared. I'm not sure why there's not more, but per capita, we're not doing too badly.

UTV: On the new record, you have a song entitled "Fuck The Border" and I couldn't agree more. Every summer my band, The Clap, goes to play the SpiderFest in Ontario... do you know about this?

Chris Hannah: I think so; is it on an old guy's farm?

UTV: Yeah, Spider.

Chris Hannah: Yeah, I have heard of this.

UTV: It's always real fun, but this year we got detained at the border, for not having our papers in order. I understand something like that happened to you in Australia?

Chris Hannah: Yes, that was in 1995, our first time there. We went as we went to everywhere at the time, which was under the table. We just show up and deal with the problems as they come. We were booked into established clubs down there. The musicians union got wind of this, and realized that we weren't paying any dues to their union. So they filed a grievance against our immigration. To an extent, I can see their point, it's just that I don't think they have a comprehension of the underground culture or of Punk Rock. We weren't actually taking money away from Australian musicians or sound persons or anything like that. But yeah, we were going to be deported. But we managed to pay some amount of money, and they felt it was in reason for us to stay there and play the show.

UTV: In Canada the authorities had me deported, but not before detaining me alone in a cell for 12 hours. Every punk who tried to cross the border was stopped and most of them were sent back.

Chris Hannah: Really?

UTV: Yeah, that was at the Thousand Islands border crossing.

Chris Hannah: Oh, yeah.

UTV: Punks from around the world should unite and smash that fucking town.

Chris Hannah: [laughter, in agreement?]

UTV: In 1999, we played with the DayGlo Abortions at the SpiderFest. They were amazing.

Chris Hannah: Right.

UTV: Are you going to be touring in March with Avail?

Chris Hannah: We're still talking about that. Nothing is confirmed, but it looks like it might happen.

UTV: Are there any upcoming G7 release that you are particularly excited about?

Chris Hannah: We just put out a Swallowing Shit anthology. They were a Grindcore band form Winnipeg. That's a pretty cool record. Todd, our bass player, played guitar on that. We have a Malefaction record coming out, a local Grind band that's been around for about 10 years, really good guys.

UTV: You release Howard Zinn and Noam Chomsky spoken word albums, and I feel that it's important not just to release music. I think you're doing the right thing there.

Chris Hannah: We actually have two new Howard Zinns coming out. The first one is called *Heroes and Martyrs*, about the history of anarchism in the early part of the last century. We also have a Ward Churchill spoken word coming out sometime in the Spring. He's one of the guys featured on the CD-ROM.

UTV: I think Noam Chomsky just seems very graduate student, it's a difficult read. Whereas Howard Zinn is easy and very understandable.

Chris Hannah: He has a very casual tone.

UTV: From the new album, what exactly is Cointelpro?

Chris Hannah: It was a designation for a counter intelligence operation, officially conducted by the FBI in the '60s and '70s against groups like the Black Panthers and various other groups that were organized at the time.

UTV: Do you vote?

Chris Hannah: No, I never vote. Oh no, that's not true. We had a civic election here. I voted for the Canadian version of the Green Party. I hear both sides of the argument. You should. You shouldn't. Sometimes it might be worth voting. I thought the last US election, I actually felt it was important for people getting out there and voting for the Green Party, for Ralph Nader.

UTV: You're smart, and I don't want to ask you stupid questions...

Chris Hannah: [laughs] Those are the ones I'm good at answering.

UTV: Seen any good movies lately?

Chris Hannah: Did you see that Jackie Chan movie, *Legend of the Drunken Master*?

UTV: Oh, yeah.

Chris Hannah: Fucking amazing. I couldn't believe it. It was fucking hilarious.

UTV: Visit any good websites?

Chris Hannah: www.lbbs.org

UTV: What are the main problems that arise from running your own record label?

Chris Hannah: [angry] Primarily, it's motherfuckers who don't pay you. Distributors who take your records and never pay you.

UTV: Anyone you care to publicly blast?

Chris Hannah: I kinda do. I'm not sure if I should before we get our fucking money!

UTV: [girly giggles]

Chris Hannah: Some of these rich scumbags are going to kill the independent labels by just holding out on them. There's critical amounts of money we need to put out these CDs that don't sell very well, like Howard Zinn, Noam Chomsky or Ward Churchill. These aren't CDs that fly off the racks. We need the money to continue making those types of records. If there's one thing I've learned, it's don't trust any motherfucker.

UTV: What are some of the benefits of running your own label?

Chris Hannah: Well, the way we run ours, we have a democratically organized workplace structure, so a huge benefit is that we make the decisions collectively. We don't have a boss, we put out records that we like.

UTV: What do you look for in a band when you sign them?

Chris Hannah: Sincerity. And the bands have to be together and get out and tour. A lot of these bands today are just fly-by-night. They like the idea of being in a band.

UTV: How would you like Propagandhi to be remembered?

Chris Hannah: If I had a choice, I would hope that people—even the ones who disagree with us—understood that we were sincere. Our intentions have always been genuine. And, I always like them to think ... that we thrashed the house!

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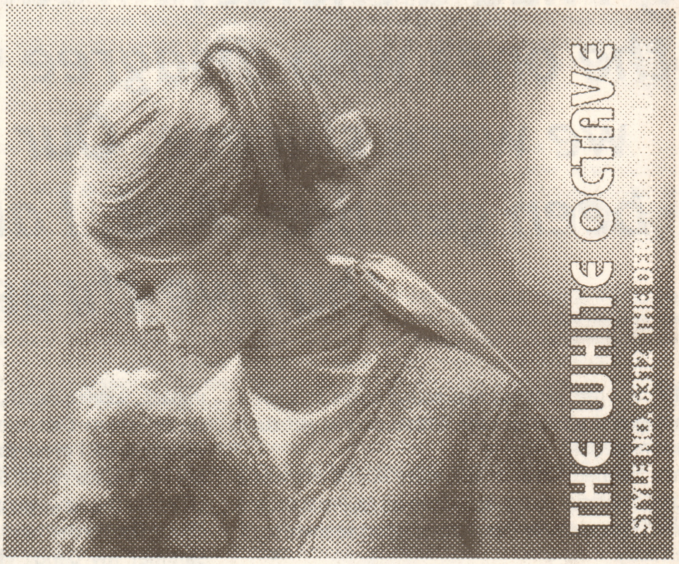

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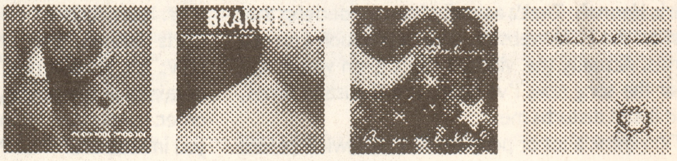

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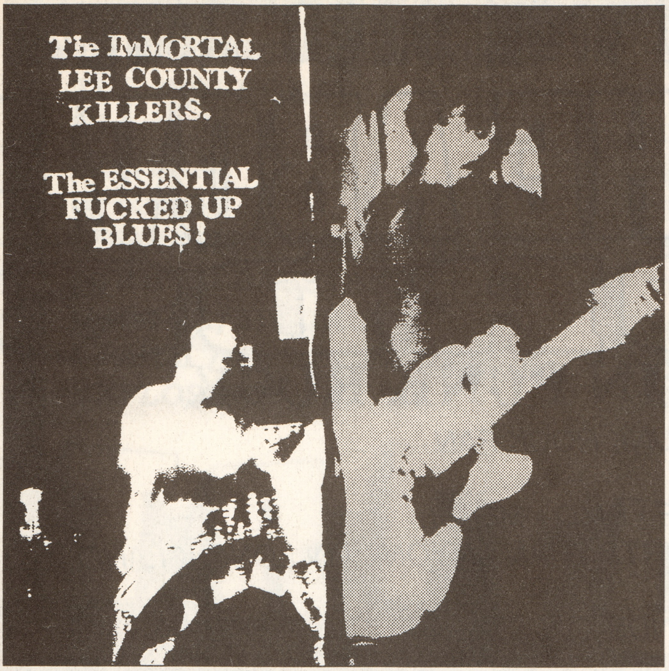
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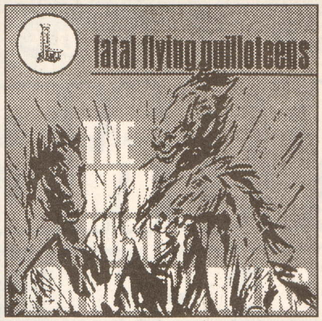
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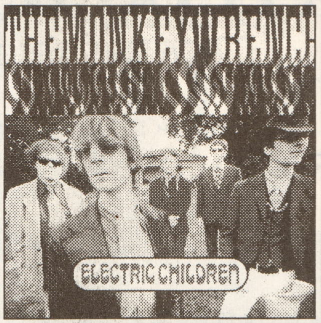
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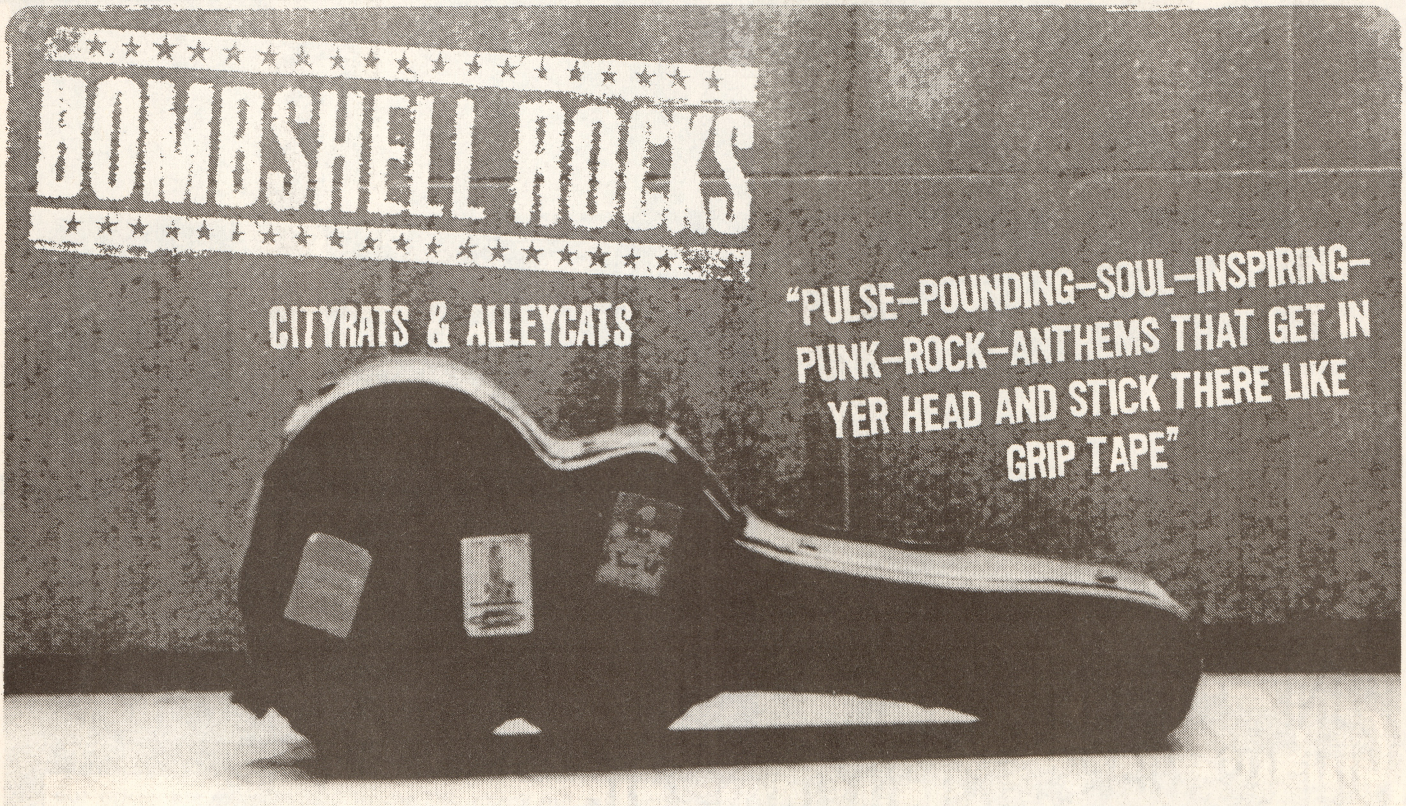
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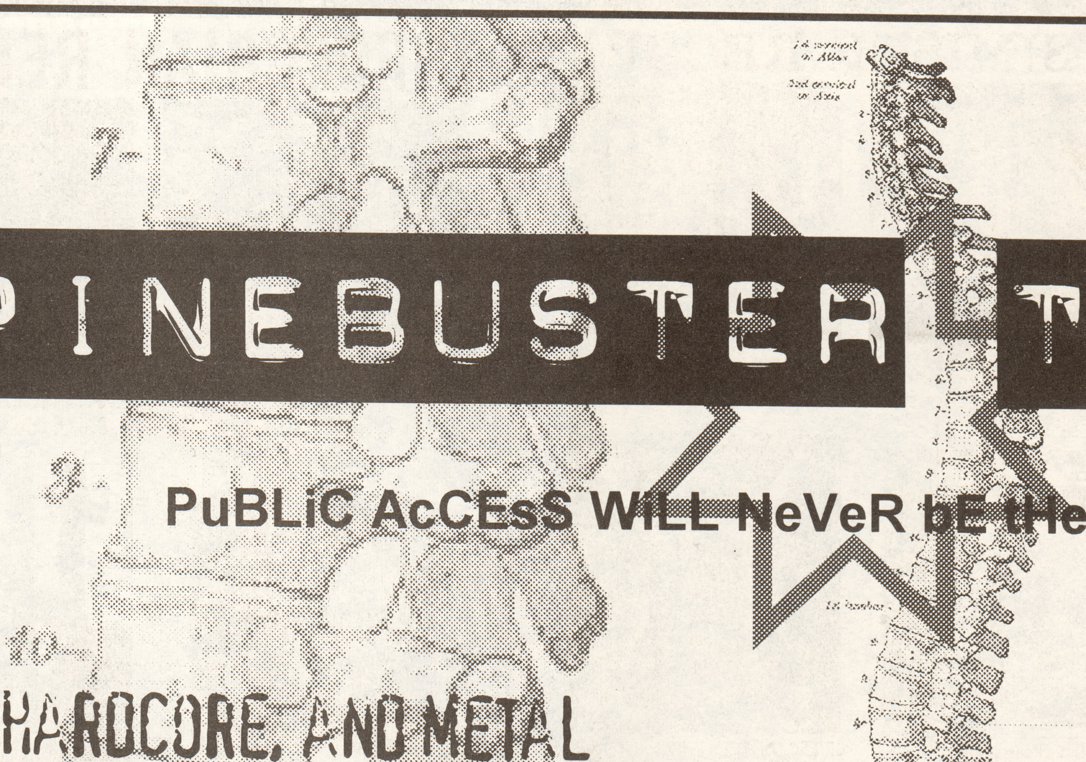
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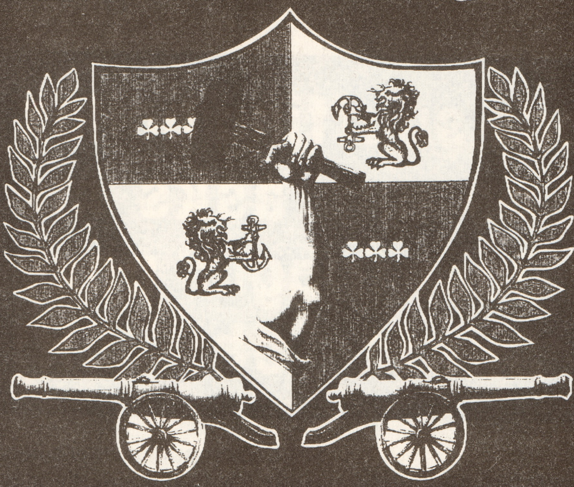

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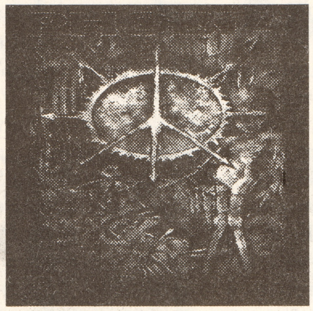

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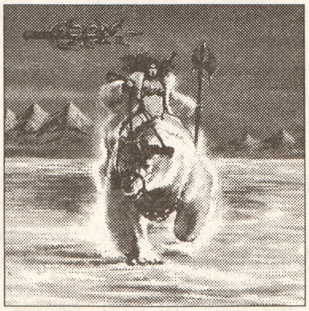

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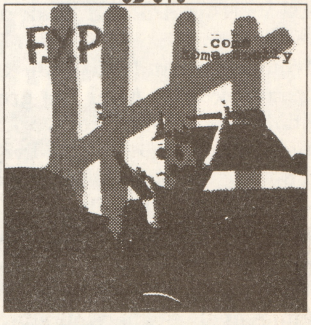

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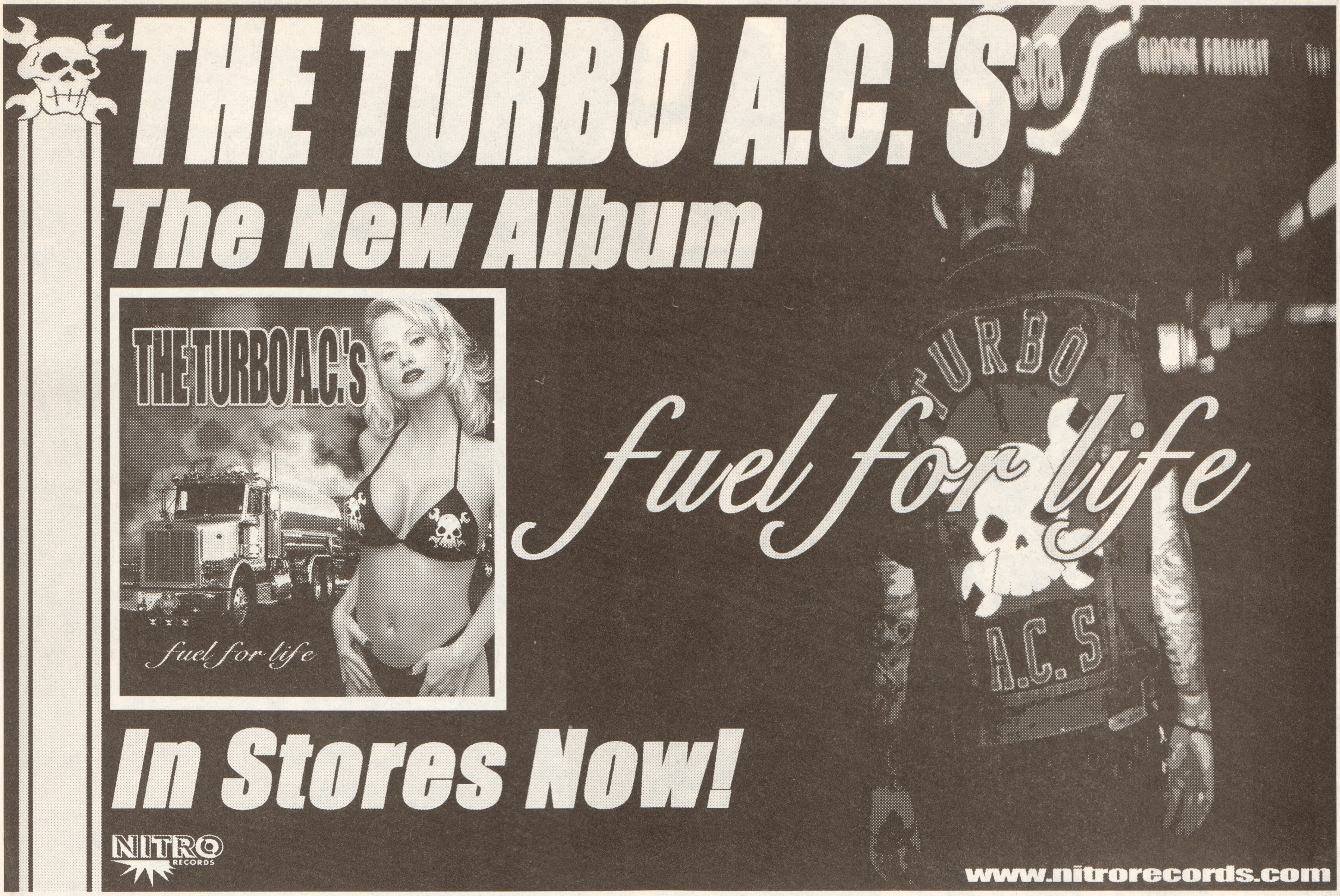
by The Missing Link

Fucking bastard bloody snuffing bollox question shitbag... no one asks me about your mum, no! Just friggin' poxy bloody popstar Snuff eh! EH!

Southport is a band from the United Kingdom featuring guitarist/vocalist Simon Wells from Snuff, one of the greatest bands ever. Southport's brand new record, ***Nothing Is Easy*** *[Go-Kart] just hit the stores. This excellent new CD is melodic and catchy as hell, yet consistently rocks through and through. Simon recently took some time from his afternoon tea break to speak to us lowly americans.*

Under the Volcano: What led up to the original breakup of Snuff and why did you not want to join their reunion?
Simon Wells: After completing our 19th world tour, me and the other Snuffys invested a score each in a small greengrocer's shop in Albert Sq. Everything was fine and dandy till the brown paper bags ran out, then finally ours mums came to tell us our dinners were ready, and I haven't been allowed out since.
UTV: How did you hook up with the other members of Southport? Were they from other bands that you knew?
Simon Wells: After the greengrocer's shop went under, I got work as a lobster fisherman in Kensal Rise. Every morning I'd have to get up before noon and pull in the pots full to the brim with eager lobs. Nick was working in demolition and I've known him for years, though he'd never played bass till I started annoying him. I had toured with Duncan when he was 16; he was a great drummer **then**. He's now 25 and gone off the boil, but he's playin' some great darts. I think Ted Hankey knows we're coming and is scared.
UTV: How did Southport end up putting a record out on Go-Kart here in the US?
Simon Wells: It's actually a bootleg. We sold the rights to a sheepherder in the Pyrenees in a moment of madness, but Greg seems happy enough, so we're not gonna tell him. Shhh...
UTV: How have the UK and European audiences been reacting to you live shows?
Simon Wells: That's a tricky one. I would love to be able to answer this in a sensible, rational way which gives the reader an insight into a typical Southport gig. [see the attached A4 sheet]
UTV: Is there any possibility of an upcoming US tour?
Simon Wells: We really hope so, although I don't know many people over there. So, unless someone likes our tunes enough to make the effort, well, we'll just have to wait and see. A week or so round the East would be nice.
UTV: What's the worst thing that has happened on tour so far?
Simon Wells: We had to tour all over France and Germany without a proper cup of tea! It's hell on the road....
UTV: Are you sick of questions about Snuff? C'mon admit it.
Simon Wells: Fucking bastard bloody snuffing bollox question shitbag... no one asks me about your mum, no! Just friggin' poxy bloody popstar Snuff eh! EH!
UTV: What the hell does Southport mean?
Simon Wells: Southport is actually a seaside town near Manchester. We've never been there, and people who are from there keep coming up to us and looking at us like we're weird. When Andy from Snuff died, Dunc put together a benefit to help Andy's wife and kid. We said we would get up and do a few songs to open. We hadn't played before, and had no name so when the poster went out. The promoter put Southport on it to take the piss out of the agent, who was a Mansfield town supporter, 'cause they had just been knocked out of the FA cup by Southport, an amateur side. And I guess we've just stuck with it. Still the most stupid name for a band could've been worse.
UTV: Is it true that British punk bands are angry and drunk all the time?
Simon Wells: Yes, it's all true. You've got us bang to rights. It's a fair cop guv, bish bosh, on go the bracelets. Although, with a little dedication, I'm sure you could achieve our heady heights. Persevere!
UTV: What is the International Punk Federation?
Simon Wells: Aaahhh, the IPF, eh? It's one of them top secret limey outfits I'm sure you septics don't wish to know about.....
UTV: What is the one question you wish you were asked and weren't? And then, give us your answer.
Simon Wells: How much do you want the cheque written out for? ...17,000,000,687 is my reply.
UTV: If you could punch anyone person in the world in the face without any repercussions, who would it be and why?
Simon Wells: I'd slap that fellow over in the corner with the funny looking eyebrows. He looks like a wrong 'un to me.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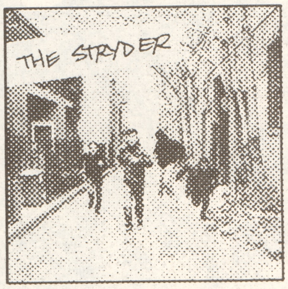
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the ZIGGENS!!

by the corporate whore

The Ziggens are a Cow Punk Surf band from Huntington Beach, California that have been rockin' the West Coast silly for years, as captured on their latest Skunk/Cornerstone RAS release, ***Live: Tickets Still Available****. Not only is this great drinking music but it's also killer for those Sunday morning hangovers in between TNT movie marathons. I recently had the pleasure of speaking with vocalist/ guitarist Bert Ziggen. Read on, fuckos!-****The Corporate Whore***

Under the Volcano: Hi... is Bert in?

Bert Ziggen: Hey, how ya doin'?

UTV: I'm doin' alright, yourself?

Bert Ziggen: Yeah, sorry I missed your first call.

UTV: Don't worry about it.

Bert Ziggen: I actually just got to the machine, and ya finished it, and ya hung up. Sorry about that, it got a little crazy around here.

UTV: No problem. I was running around all day, trying to pick up shit to record phone conversations with so...

Bert Ziggen: [laughs]

UTV: I was at Radio Shack all fuckin' day.

Bert Ziggen: Oh, great.

UTV: So what's going on?

Bert Ziggen: Not much, just taking care of business.

UTV: Getting ready for the trip or what?

Bert Ziggen: Yeah...kinda gettin' ready for Christmas, then gettin' ready for the trip. We're excited; we've never been to New York.

UTV: Oh, really?

Bert Ziggen: We're stoked. We can't wait to get out there and play.

UTV: Yeah, it's pretty wild. You've never been to New York at all?

Bert Ziggen: I've never been to New York, believe it or not. As scary as **that** is, as a band we've never even been to the east coast... well, except for once, just went to Florida and then came right back. So now we're excited 'cause we get to do New York, Boston, and Philadelphia.

UTV: How come you guys never went out to the east coast?

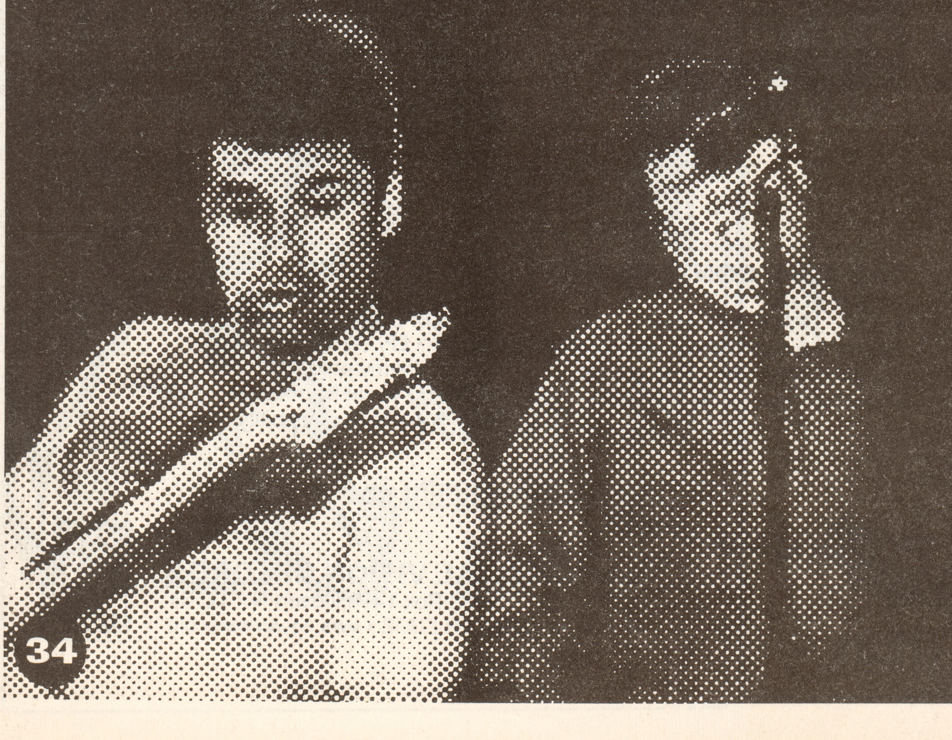
Bert Ziggen: Uhh, that's a great question....we have always been just like, a California band...

UTV: Yeah...

Bert Ziggen: But we've been fortunate enough to go to a bunch of other states. Why we didn't get all the way over to the east coast, just, you know, finances and little tiny record labels, and the organizational stuff end of it wasn't there, and now it is.

UTV: Does Skunk help you out a lot on this road trip, or is it pretty much you guys, like small label financing?

Bert Ziggen: Right, small label financing. They handle all of the scheduling and take care of all the business end of it, and they do the best



> "this riot ensued, and people started fist-fighting with each other and the cops had to come and stop the whole event."

they can, but there's not a ton of money to go around.

UTV: Yeah I definitely hear that man...

Bert Ziggen: Yeah, we've been doing a lot of van stuff, and [New York] is a bit of a journey for us, but now that we get to jump on a plane, it's like, "Let's go." Once we go to a state, kinda get our feet wet and we meet some people, and we have a couple of good shows in a club, and then we just keep going back. It's been that way for us. I guess we're coming up on maybe 15...17 states we've been to. Every time we go we just kinda check it out, and then once we go, we just go back.

UTV: As far as New York goes, what are you guys excited most about, the club or...?

Bert Ziggen: For me, I don't know what to expect cause I've never been there, you know? But just the way everyone talks about the energy... New York, I just wanna experience it, and I just wanna enjoy it. Definitely, the club, the fans. I know the people in New York have a lot of passion about whatever they do, so it'll be cool. I don't really know what they'll think of **us**, but I guess there is only one way to find out.

UTV: Well, you got some fans over here on the Island so...

Bert Ziggen: That's cool.

UTV: You guys bringing anything over to keep that California attitude...like surfboards or something?

Bert Ziggen: [laughs].

UTV: I've never been to California so...

Bert Ziggen: Oh you've never been to California...no we're not gonna bring our surfboards! I think we're just gonna go and we're just gonna do the Ziggen thing, and I think it'll work on either coast. There should be open minded people on both coasts, so we should be just fine.

UTV: What exactly is the Ziggen thing?

Bert Ziggen: Well, you know, we just kinda make up our own type of songs and I don't know that we're really super easy to fit into one category. That's why it's always a little tricky, because if people wanna come and hear a band that's a little more mellow, we do that. People want to hear some Rock and stuff, we do **that**. But people want to hear Surf music, we do some of that. But sometimes people are not quite used to hearing all that—fast, to slow, to Surf, to whatever—in the span of one set. Everyone's used to it here because they're used to what we do. Hopefully, people will be cool with that over there, but we tend to anyways keep our live show a little faster and a little crunchier than our records. Typically it turns into pretty much a Rock n' Roll thing.

UTV: Nice...I'm imagining shows out there... bonfires and kegs of beer on the beach... did you ever see *Point Break*?

Bert Ziggen: [laughing]...You know, we've had a few shows like that, but to be honest with you, most of the time it's a dark Rock n' Roll club, late at night, with people just jammed in there, having fun. Usually when we play the beach type shows, there's some sort of organized event, where it's daytime, we're on a stage. Some sort of beach event, you know? A volleyball thing, or a surf contest or something. But not too much nighttime, beach, Ziggen-rocking, although that would be really cool with bonfires.

UTV: I'm imagining one big drunken bash at the beach...

Bert Ziggen: Well, they **do** have a thing we play at... well, till we got banned, we played at a thing called the Beach Fest every year. But again, that was a daytime event, but it was right on the water. That would get a little out of control, and...

UTV: Why did you get banned?

Bert Ziggen: A couple of years ago, we were playing, and the crowd just... I don't know what happened, it just got crazy and then this riot ensued, and people started fist-fighting with each other and the cops had to come and stop the whole event. At least on our stage—there were four stages—we had pictures of the cops shutting off our microphones and so the organizers of the Beach Fest said we're not allowed to ever play again at the Beach Fest. In all sincerity, I don't think we did anything different to incite anything. We were just playing. We happened to be the band that was playing when the riot started, so we were one of those weird things that people laughed about it and wrote articles in the local paper about, how funny it was that...

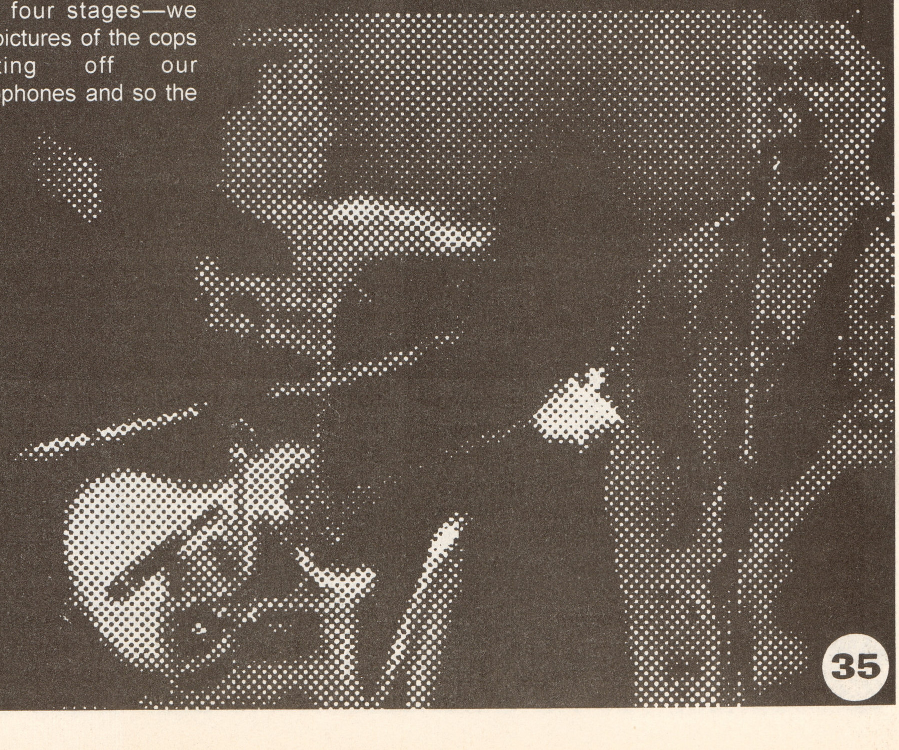
UTV: The Ziggens ensued a riot.

Bert Ziggen: Yeah. I mean, we're just **not** that kind of a band, and everyone thought it was rather funny that somebody on a committee who wasn't even at the event said, "Oh they were playing, we don't know who they are, but we can't ever have them again." [laughs] We actually thought it was kind of funny, 'cause we're such sissies...

UTV: [laughs] Yeah, I hear that man...With song titles like "I Took My Mom to the Prom," and "Can't We All Just Get A Longboard," are you worried that people might actually think you're just out there to have fun with your friends...or people might not think you're serious enough about your music?

Bert Ziggen: Maybe if they only heard a couple of those songs they could get that idea. But if anybody's heard the catalogue of all the Ziggens songs, there are just as many songs that are not comic...

UTV: Serious?



Bert Ziggen: Yeah and especially—believe it or not—the songs that were working on recording right now, literally eight out of ten songs are probably way more to the serious side or thought provoking; of course, there's always gonna be a couple of comedy numbers thrown in, and that's just the way I write.

UTV: What's up with the new album...who's doing it?

Bert Ziggen: There's a fella here—Eddie Ashworth—who's producing it, and we've done three tracks so far. We're really excited, 'cause he gets a different sound than we've ever had before. He gives us a really big sound, and we're just stoked. I mean we, we've never made a record...every record we've made has been like, "Okay, let's go in there, we've got three days, let's make this record...go in there, let's do 22 songs!" It's always sounded fine and dandy, but we've taken our time and we've only done three songs. I mean we go in, "Yeah, I wanna go in, let's go this day, take our time." It still sounds fresh but it sounds just like, "Wow, you know, the Ziggens really took their time on this record. They put forth more effort than they ever have." So we're really excited. If the first three songs are any indication, we're gonna be really happy with what we've done.

> "Is there a stage? Is there gonna be a microphone plugged in? Fine, we'll play."

UTV: Are you doing it through Skunk? Are you shopping it around?

Bert Ziggen: Well, these first three songs are through Skunk, but I know that Skunk does want us to see if we could get some help because that's been another reason why we've never been over to where you guys are. We need to get people to realize who the Ziggens are and distribute and market, you know? Not that we wanna turn into a big mess, but we would like a few other people besides our friends here in California to know who we are. And at least get a chance to hear the music and go, "Oh wow," you know? "I've never heard of these guys."

UTV: Well, you guys played second stage on Warped Tour out there right?

Bert Ziggen: Yeah.

UTV: I've see really, really, really good bands on second stage that have been around like, you know...10 years and such, and then these bands on the main stage been around like two years, and someone actually paid for them to headline the tour. How'd that work? I've seen a band like 7 Seconds—who has a huge following—you feel like they're kinda embarrassed.

Bert Ziggen: Yeah, you know what? Believe it or not, it probably made more sense that we were on the second stage, because despite the fact that we've been around for a really long time and a lot of people really **do** know who we are—or they've heard the name—we don't have the massive following of even some of these bands who've been around just a few years. We really just said, "Is there a stage? Is there gonna be a microphone plugged in? Fine, we'll play." We've never gotten too caught up in "We should be on **that** stage, we should be on **this** stage." It's like, "You know what? Is there a stage? Do we get a chance to perform? Great. Let's rock!" We're certainly not thinking that we're anything that we're not. We're still kind of working our thing out, and believe it or not, even though its 10 years later and we just want a chance to get up and do it.

UTV: How old are you? You're in your early 30s, right?

Bert Ziggen: Mid 30s.

UTV: Taking that to the level of Punk Rock, where a lot of these kids out there are like 20, 21, 22... they could just get in a van and tour. How do you deal with that issue?

Bert Ziggen: You know what we do to kinda keep ourselves from getting too over-the-top with worries and concerns about that is we just figure if we get better as a band, and keep writing better songs, make a better record than we did the time before...all that stuff's gonna work itself out, because then maybe we'll get some radio airplay. Once you're on the radio you don't have to worry so much, you don't have to play every night driving in a van. You could pick and choose and play cool places you know because the radio's doin' all your work for you. So we just figure, yeah we're not 21, we really don't have the drive to be in the back of a van for eight months straight. Two of us are married, two of us have kids, y'know? We want to go to New York, and we want to go to the places we go, but we want to go out for two weeks and we just want to go nuts in those two weeks and hit every place we can...or go out for three weeks maybe or maybe even four weeks max, and we just want to let the radio do some of the work. So, we figure the most important thing for us right now is to make a record that's so good and has so many songs are on it that are so catchy that they're gonna end up on the radio, and then we don't have to worry about it so much.

UTV: Is it true you guys can't surf?

Bert Ziggen: We can. We don't do it very much, and when we do, we pretty much embarrass ourselves. So I guess you can say yes, we can surf.

UTV: You've obviously never seen a New Yorker attempt surfing.

Bert Ziggen: [laughing] That's a whole other story.

UTV: Is it true also, one of you guys was actually elected mayor out there?

Bert Ziggen: Yeah. A former Ziggen is actually a City Councilman who is running for a seat locally here. Yeah, that's correct... He was one of the original guys who I got together with and started playing music with. He was a bass player, and we hung out for a little while, but that was the end of it. But yes, technically he was in the Ziggens for a time, that is true.

UTV: So you guys are a political punk band, I see?

Bert Ziggen: Apparently so.

UTV: Most bands out there seem to have an agenda, or a message, whether about staying positive or overthrowing the government. Do you guys have any message in your music, or is it pretty much "Go fucking nuts"?

Bert Ziggen: I guess the message to our music would be: don't stick your fork into your toaster when it's plugged in.

UTV: 'Cause that's what happens.

Bert Ziggen: 'Cause that's what happened to us. Just keep the fork out of the toaster when it's plugged in. That's the message.

UTV: So what are you guys doing next year, year and a half? Where do you see yourselves?

Bert Ziggen: Next year, year and a half? Well, depending on if the world embraces this record, you know? We'll put everything we have into this next record. We've never taken our time with a record, so basically, if everyone likes it, hopefully good things will come. I've been playing music for a while, 11 years now. I'm just gonna worry about making a great record, and if people wanna help us out, put it on the radio, or if people wanna put it in a movie, or if people wanna totally ignore it, then I can't really do too much about it. I'm concentrating on is making the best record I can, going to the east coast, meeting a whole bunch of people, and put on the rockingest show I can.

UTV: What do you want your fans to get from your music?

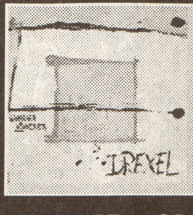
Bert Ziggen: If they can see that we're just writing stuff that's on our minds, and maybe some of the stuff is on their minds too... if nothing else, maybe some of the goofy stuff just takes them away from the rough parts of their life for a few minutes...get a little breather from all the stuff that's bearing down on 'em, in the form of a Ziggens song. Man, that would be the bee's knees, I would like that.

UTV: Any closing remarks? Anything you want to end on? A message to all the punker surfer sluts out there?

Bert Ziggen: Yeah, just let 'em know that we're coming on over and this isn't gonna be the last time. It's just the first time, so we're gonna come over this time, and then we're gonna keep coming back till we straighten everything out.

DREXEL

WHATEVER WHENEVER



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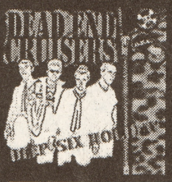

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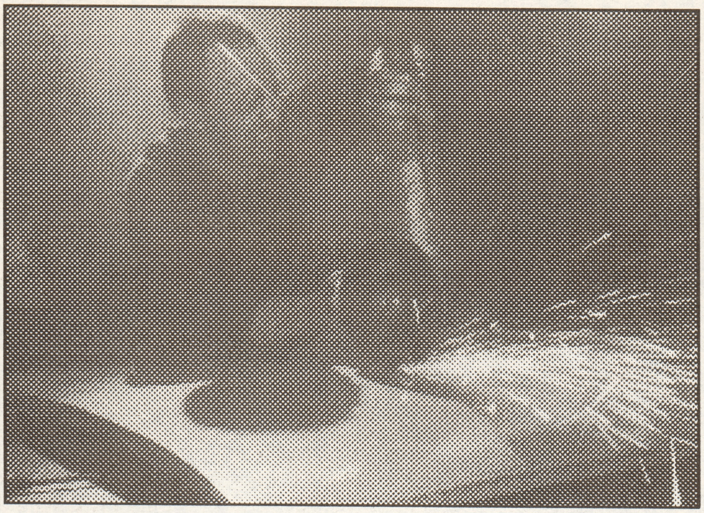

PAUL LEMOS

This has been a hell of a month, preparing students for tests and having to read hundreds of essays written in some of the worst scrawl imaginable... So, I've been fairly burned out, thus the brevity of this column. Unfortunately, since my deadline is long past, I couldn't include some great stuff , like the Van Der Graaf Generator and Magazine Box sets from Virgin UK, the wonderful Big Youth Box from Blood and Fire, the Faust Box from ReR, the beautiful new work from Giya Kancheli, or the fine second album by Japancakes...Next time around...

Vladislav Delay
"Anima" (Mille Plateaux)
Mille Plateaux continues releasing fascinating, otherworldly electronic music with the new one from Vladislav Delay. *Anima* is a more fully developed, polished work than last year's self titled debut. Consisting of one surreal 60 minute montage that blends digitally processed sound, field recordings, and hushed keyboard textures, *Anima* is at once sensually alluring yet strangely disorienting. Arrhythmic, processed glitches, clicks and all manner of random tones and pulses lurch in and out of a gently undulating bed of subdued, shifting electronics. Like **Pole, SND,** and **Neina**, Vadislav Delay has quickly become a major player in the new European avant garde, creating music that challenges and intrigues with each new release.

Mick Farren and The Deviants
"This CD is Condemned: 1967-96" (Total Energy)
Although far from comprehensive,this long overdue domestic compilation of Mick Farren's work contains many great moments and serves as ideal introduction to this wildly eccentric artist. Farren's notorious early recordings with The Deviants stand as some of the most classically inept, twisted shit this side of the **Godz** and **Fugs**. Thus, the true highlights of this set are those recorded in the late '60s. The lead off track, "Somewhere to Go" is, in fact, one of the all time landmarks of Garage Psychedelic. Interestingly enough, Farren received considerable recognition among the first wave of English punks and even recorded for Stiff Records during the mid-seventies. The tracks from this period present a revitalized Farren, rocking hard with the likes of Wilko Johnson, Chrissie Hynde, and Larry Wallis. *1967-96* clearly illustrates the often brilliant musical madness of an artist that ranks up there with Beefheart, Ed Saunders, and Frank Zappa when it comes to singularly eccentric artistic vision. While I'm partial to the completely fucked up early recordings of The Deviants, many of the later tracks stand up pretty well, but are so very conventional by comparison! Fans of great Psychedelic and Garage Rock will find much pleasure in this fine collection.

Ulan Bator
"Ego:Echo" (Young God)
Former **Swans** founder, Michael Gira's Young God label is quickly establishing itself as one of Manhattan's most vital outlets for consistently challenging new music. With the release of France's Ulan Bator's second album, the group has progressed tremendously. Cleanly produced by Gira himself, *Ego:Echo* brings together a wide spectrum of musical ideas and influences within its nine extended pieces. Many of the tracks meld elements of Jazz, Noise and electronic music within carefully composed, continuously engaging structures. The haunting quietude of "Hemisphere" sounds somewhat like a collaboration between early Tortoise and recent Yo La Tengo, whereas other tracks like "San Lucia" feature the dissonant guitar squall reminiscent of early Sonic Youth. Although Ulan Bator show their influences, the band generally maintains a fairly distinct sound, moving from passages of somber melodic subtlety to others of controlled chaos. *Ego:Echo* is a mature, complex record by a band that shows significant promise.

Melt Banana
"Teeny Shiny" (A-zap / Revolver)
Clocking in at barely 28 minutes, the frenzy continues on Melt Banana's new album. As usual , everything's moving at warp speed. Impenetrable layers of screaming guitars, shrieking, truncated female vocals, and squealing samples are propelled by jackhammer rhythms. Each song is an exercise in the pure, joyous hysteria that marks the work of other Japanese noise outfits like Ruins, Space Steakers, and Boredoms. *Teeny Shiny* is Melt Banana's most complex, aggressive and fully produced record to date. Each song is incredibly dense, yet highly structured and precise. Despite the seeming musical mayhem, these explosive performances are technically flawless. *Teeny Shiny* sounds like **Teen Age Jesus and the Jerks** on steroids: relentlessly noisy, constantly jarring, and absolutely stunning.

The Jam
"This is the Modern World" / "All Mod Cons" (Collectors' Choice)
the ever eclectic Collectors' Choice has issued some fine material this month. This "two for one" disc contains the Jam's best work from the most inspired period of the band's existence. *This Is the Modern World*, their second LP (released only months after the debut), shows definite growth in Paul Weller's command of melody and dynamics. While most of the songs are firmly rooted in the aesthetics of mid-seventies punk, the Jam sounded like an adrenalized version of the early Who. With their wonderful third album, *All Mod Cons*, the Jam hit its creative zenith, delivering a set of songs that transcended its influences. Each song is a finely polished gem, containing vibrant musical color and irresistible melodies, performed with the passion and earnestness that marks all of Weller's music. The album proved the Jam to be master tunesmiths, moving way beyond the superficial trappings of their early records. As an added bonus, Collectors' Choice has tacked on two superb "A" sides of singles culled from each respective album.

Pan Sonic
"Aaltopiiri" (Mute)
With the new release, the Scandinavian duo further refines its stark electronic experiments, integrating fragments of rhythm and melody into the icy mix. The beauty of Pan Sonic's music is its utter bleakness. Each tone, each pulse is deliberately placed within a sparse sonic pallet, creating a sound that is at once cold and forbidding, yet beautiful in its austerity. With *Aaltopiiri*, the group has developed its most mature, inviting work, presenting their most fully realized pieces. Although half of the album still consists of remote, Cold Wave soundscapes, the meticulously detailed, ever subtle rhythmic tracks maintain a quiet, haunting beauty. Overall, Pan Sonic's music seems to be thawing slightly, becoming more meditative and texturally enhanced.

National Health
"Play Time" (Cuneiform)
The last of the great Canterbury groups, National Health recorded only three studio albums, and some great demo and live performances that turned up on *Missing Pieces* a few years ago. But little could prepare fans for this fantastic collection from Cuneiform. *Playtime* presents unreleased live and studio recordings from the last formation of the band, featuring the late Allen

Gowan's wonderfully intricate, delicately melodic compositions and lyrical keyboard playing. Until now, this lineup of National Health has not been documented on record, so fans will find this an indispensable addition to the group's limited cannon. Consisting of top notch players, John Greaves, Phil Miller, Pip Pyle and the aforementioned Gowan, this formation was perhaps the most stable, seasoned of the live ensembles, performing technically demanding music in the vein of groups like Soft Machine and Hatfield and the North. As an added bonus, French guitar virtuoso Alain Eckert plays on three stirring pieces! *Playtime* is not only an essential purchase for fans of classic progressive music, but also for electric Jazz enthusiasts. Incredible stuff!

Warlocks Self Titled EP
The Michelle Gun Elephant "Gear Blues" (Bomp)

Through the course of 25 years, Bomp has dedicated itself to the discovery and preservation of great Rock n' Roll. With these two killer releases, Bomp continues to prove its dominance in the Rock n' Roll marketplace. The Warlocks' self-titled 35 minute debut EP is a wonderfully eclectic set of psychedelic songs and droning instrumentals. Heavily influenced by The Velvet Underground and Spacemen Three, Warlocks move from the hushed melodic beauty of "Song for Nico" and "Cocaine Blues," recalling the Velvet's third LP, to the extended mind-fuck of "Jam of the Warlocks," a 15 minute psychedelic blowout of screaming feedback and pummeling guitar noise. Despite their obvious influences, the Warlocks approach is very much their own, driven by instrumental power and assurance that moves the music beyond mere imitation.

The same can be said about Japan's ferocious Michelle Gun Elephant. While firmly rooted in past American musical forms, the band rocks like few others in recent memory. Their wiry, bruising style, inspired by '60s R&B and Garage Rock, roars like a derailed freighter. Combining the sounds of the early Godfathers, MC5, Seeds and early Stones, MGEs bold, full bodied playing kicks ass on most of their competition. Leave it to the Japanese to create such a brawny, brawling Rock n' Roll masterpiece as *Gear Blues*. (Hopefully, by springtime, we'll see a full-length from Warlocks and some domestic reissues of rare Japanese material from MGE...I'll keep you posted).

The Stickmen
"Insatiable" (Cuneiform)

Philadelphia's wildly irrepressible Stickmen never received much notice during their brief existence in the early 1980s, but as this collection clearly proves, the group's exuberant, intensely rhythmic, insanely complex music was often brilliant, completely uncompromising and always great fun. These 22 songs (representing the group's entire recorded output, along with a few unreleased live tracks) move at breakneck speed, combining the angular rhythms and fractured dissonance of no-wavers like the Contortions, the wackiness of early Devo, and the virtuosity of quirky prog outputs like Blast ,and The Blech. Again, Cuneiform has done an admirable job of rescuing the work of yet another uniquely innovative band from almost certain obscurity. *Insatiable* is an exhausting 78 minute collection of joyous, truly manic performances, capturing the energy and abandon that made Stickmen one of the great, shamefully unrecognized bands of the early 80s.

Curved Air
"Second Album" (Collectors Choice)

Collectors Choice continues their reissue series of the tragically underrated work of England's 70s prog ensemble, Curved Air. The *Second Album* shows great progress when compared to *Airconditioning*, the band's raw, spirited debut from 1969. Although issued only a year later *Second Album* is a richer, more carefully composed effort containing expansive, intricate instrumental passages and lovely, mellifluous vocals. With added polish and studio enhancement, the music, mostly written by violinist Darryl Way and guitarist, Francis Monkman, is far more confident and fully arranged. To get a sense of Curved Air's sound, imagine Grace Slick fronting King Crimson. While not nearly as Rock oriented as The Airplane, nor as eccentric as Crimson, the group incorporated elements of the electric Jazz, Prog, and Rock to create an individual sound, best represented by *Second Album*, the most fully realized of the group's several fine recordings.

John Cale
"Vintage Violence" (Legacy/Columbia)

Legacy has done Cale fans a great service with this fantastic reissue of his 1969 solo debut. For fans of Cale's work with the Velvet Underground and Lamont Young, *Vintage Violence* came as a great shock. Prior to this first solo effort, Cale was firmly entrenched in the New York underground, reputed as a volatile anarchistic musical force; the dark one in the Velvets who was chiefly responsible for the screaming noise of their early work. *Vintage Violence* was indeed an incredibly pleasant surprise, a wonderfully melodic, intimately performed set of richly orchestrated pop songs, illustrating Cale's significant depth and talent as composer, lyricist, vocalist, arranger and producer. Amazingly, these 11 songs were written and recorded within a stretch of a couple of weeks. Yet pieces like "Gideon's Bible," "Ghost Story," and "Amsterdam" remain some of his most enduring songs. Although critics hailed *Vintage Violence* as a masterpiece in its day, the album was a commercial failure. The problem was that it appeared about 25 years before its time. This debut, along with Cale's third solo LP, *Paris 1919*, would have been massively successful had they appeared in the modern marketplace. Let's hope that this new beautifully remastered version of *Vintage Violence* gains the wider recognition it so rightly deserves. As an added bonus, two additional tracks are included: an alternative version of Garland Jeffrey's "Fair-weather Friend" and an out-take from Cale's recording with Terry Riley, "Wall," an extended experiment for solo cello.

2nd Gen
"Irony Is" (Mute)

2nd Gen's Mute debut is a big beat ass kicker—not in the vein of the Fat Boy, but closer in spirit to Techno Animal and Kid 606. *Irony Is* consists of grinding Hip-Hop rhythms interwoven within a bed of electronic noise, distorted vocals, and bruising guitars. Fragments of melody appear, but the focus here is rhythmic overload. Imagine a meeting of God Flesh and Skinny Puppy, and you'll have some slight idea of 2nd Gen's aesthetic. Although Industrial dance music is a dead genre, artists like 2nd Gen have taken the influences of bands like Ministry, KMFDM, Skinny Puppy, etc... and fused them with elements of modern electronica and hip-hop to create a new wave of crushing yet highly danceable music.

Tram
"Frequently Asked Questions" (Jetset)

With their second album Tram again delivers a meditative set of songs performed with significant grace and subtlety. This time out, however, the group is a bit more upbeat. Whereas the debut was stuck in dusky depression, the new album sees a bit of sunshine. Artistically, *Frequently Asked Questions* is as delicate and emotionally naked as the debut, but the band performs with greater verve and self assurance. Tram's understated, delicately textured, and deeply intimate songs shimmer with rare beauty, enhanced by consistently excellent guitar work, subtle keyboard and string arrangements, and emotionally riveting vocals. *FAQ* is strongly recommended to listeners of Red House Painters, American Music Club, and similarly melancholic music.

David Sylvian
"Everything and Nothing" (Virgin)

This enigmatically titled career retrospective clearly illustrates the stylistic growth of Sylvian's work through the course of 20 years. Make no mistake, however, this is no mere "best of" collection, but instead a meticulously arranged, aesthetically unified set of songs, many previously unreleased and several others remixed or partially rerecorded. Attempting to provide a consistent tone and to breathe new life into older pieces, Sylvian has re-recorded the vocals of seven songs including Japan's haunting hit "Ghosts." Purists might scoff at such revisions, but these new versions provide fascinating insight into the artist's present maturity and musical vision. For Sylvian fans, many rare pieces like the wonderful "Pop Song" are included, and as an added bonus, the European version includes an additional four track EP of new remixes, featuring players like Bill Frisell, Jon Hassel, Robert Fripp, and Ryuichi Sakamoto. As is clearly evinced through this expansive 29 song collection, Sylvian is the epitome of a musician who thrives on change and collaboration. Having developed some of the subtlest, most refined contemporary music of the past two decades, Sylvian continues as a potent creative force. *Everything and Nothing* is a superb introduction to newcomers and an essential collection for fans.

Godley/Creme
"Consequence", "L/Freeze Frame" (both titles: One Way Records)

Godley and Creme, former members of UK's masterful '70's pop machine, **10CC**, left at the height of that group's success to explore the possibilities of the self invented instrument they called The Gizmo. The Gizmo was a modified guitar that could supposedly reproduce the sounds of various percussive and string instruments through elaborate studio processing. *Consequence*, initially a three LP box set, is, for the first time, domestically available on CD, accompanied by original art work and extensive liner notes. Originally developed to demonstrate the vast possibilities of The Gizmo, *Consequence* soon developed into a massive conceptual multi-media project. The first CD of this double set features Godly and Creme's ever clever, amazingly intricate pop ditties and twisted, tightly wound instrumentals. The group employs The Gizmo to recreate the sounds of a full rock band, a string quartet, and at points, a complete orchestra. Considering that The Gizmo predates the digital sampler by nearly a decade, the music contained here is mighty impressive. The second CD generally consists of spoken work passages which are somewhat expendable, but for fans, the inclusion of these selections is essential. *L/Freeze Frame* represents the use of The Gizmo within the context of the pop song, accompanied by bass, drums, keyboards, and guitar. Here the focus is clearly on the songs themselves, as opposed to the trickery of The Gizmo. Probably Godley and Creme were forced to readjust their focus somewhat after the commercial failure of *Consequence*. For my money, *L/Freeze Frame* are the duo's best, most fully realized works. Both albums are full of clever, ingeniously composed, highly polished songs. For lovers of classic English pop with a twisted, progressive bent, these recordings are strongly recommended. As a "two fer", this CD is a tremendous bargain and a great introduction to the work of two often overlooked pop geniuses.

Blind Faith
"Deluxe Edition Reissue" (Polydor)

Blind Faith's self-titled debut from 1969 marked the appearance and quick dissolution of the first real "super group." Consisting of former Cream stars, Eric Clapton and Ginger Baker, Traffic's Steve Winwood, and Family's Rick Grech, the group showed great promise. In fact pieces like "Had to Cry Today," "Presence of the Lord" and "Can't Find My Way Home" still stand as highlights in the extensive cannons of Winwood and Clapton's work. Unfortunately, it seemed that the original album was rather rushed in its inception since the it contained only eight songs, one of which featured a 13 minute drum solo. But the 25 minutes of real quality music captured on **Blind Faith** were pretty stunning. With the release of this beautifully remastered, elaborately repackaged edition, Polydor has included a number of unreleased songs and extended acoustic and electric jams, adding nearly an hour and a half of rare and previously unavailable performances! For the first time we are treated to the electric version of "Can't Find My Way Home" and to the two tracks that were shelved, "Time Winds" and "Sleeping in the Ground." For fans of the original album, the first CD will surely blow you away. Still, 30 years later these songs retain tremendous vigor and emotional intensity. The second disc features various extended jams, all of which contain some pretty stirring moments and consistently high levels of performance. Interestingly enough, Ginger Baker stands out as a real creative force here; the sound of much of this music recalls Baker's later solo work with the group Air Force. Blind Faith is indeed an essential document in the pantheon of classic Rock. Thus Polydor has given listeners a substantial gift in finally making these wonderful sessions available. As an added bonus, this new addition is beautifully repackaged. Original art is fully restored, along with the inclusion of various band photos and extensive liner notes. Overall, a job well done.

Tortoise
"Standards" (Thrill Jockey)

Tortoise's deceptively titled fourth album is a continuously fascinating refinement of musical ideas that hearken back to the group's early recordings. Whereas the last LP, *TNT*, represented the apex of Tortoise's studio work, delving into Reichian minimalism and various Drum n' Bass/electronic forms, *Standards* is a return to basics. The group's subtle instrumentals once again bring together elements of Ambient music, Jazz, Dub, and Electronica, but here the group performs as an organic, unified whole, maintaining a spontaneous, immediate sound. Anyone who has appreciated Tortoise's past work will surely enjoy the deeply cerebral *Standards*. The record continues to challenge listener expectations, fusing electronic and acoustic elements into a sophisticated highly individualized sound. Despite each player's significant musical ability, the group always performs as a unit, focusing on textural interplay as opposed to self indulgent soloing.

Boredoms
"Vision Creation New Sun" (Birdman)

The new Boredoms release, issued more than a year ago in Japan, is finally domestically available through the ever excellent California based label,

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Birdman. Anyone who has kept up with the band's work after their departure from Warners America knows that Boredoms have moved far away from the "spaz-core" of early classics like *Pop Tatari* and *Chocolate Synthesizer*. *Vision Creation...* continues in the vein of 1998's sprawling *Super Eye*, focusing on raging psychedelic jams and Dionysian chants. Eye Yamasuka has stopped screaming his lungs out and instead acts as arranger, mixer and aesthetic guiding light. The intensely tribal nature of the music, driven by powerful poly rhythms of two drummers and Yamamoto's screaming dexterous guitar playing is dense beyond belief. During the course of more than an hour, the group creates eight interconnected songs that will leave you drained and occasionally breathless. Imagine Sun Ra's Arkestra jamming with early Amon Duul II, and you'll have some idea of the massiveness of Boredoms' present sound

Hamster Theatre

"Carnival Detournement" (Cuneiform)

It's unfortunate that the name of this group will immediately alienate some, because *Carnival Detournement* is a pretty amazing piece of work. The duo, consisting of Thinking Plague's bassist David Willey and multi-instrumentalist John Stubbs, creates a brand of avant-progressive music that is extremely complex and diverse, drawing on everything from modern Classical and European Folk forms to carnival and theater music. As the nature of the band's name suggests, there is a humorous, eccentric bent to the work, but rest assured, each of these incredibly intricate pieces is performed with absolute precision and technical prowess. Although Willey and Stubbs composed most of the tunes and handled the majority of instruments, they are joined by 10 guest musicians who really fill in the sound, creating a rich, varied musical tapestry that will no doubt appeal to adventurous listeners. Anyone interested in challenging RIO influenced music by groups like Samla, Mammas Manna, Thinking Plague, Albert Marcoeur, and Fred Frith ("Gravity" era) will surely enjoy *Carnival Detournement*.

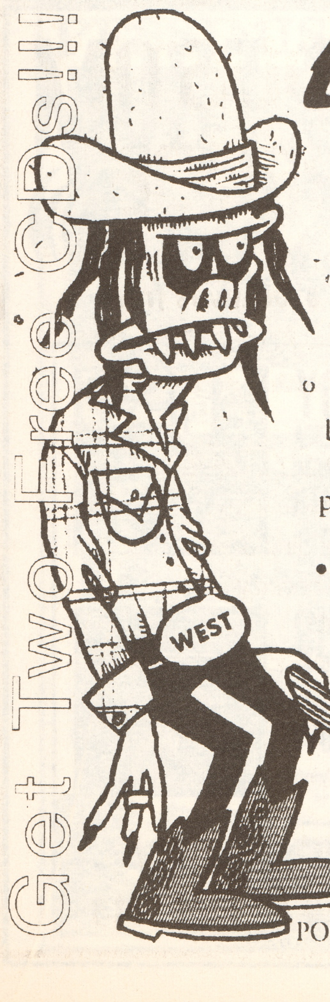
Nils Petter Molvaer

"Solid Ether" (ECM) Trumpeter Nils Petter Molvaer's 1997's Jazz/electronic hybrid, **Khmer**, brought the challenging experimental Jazz/New Music label, ECM, to many new listeners. With the release of the new *Solid Ether*, this trend is likely to continue, as Molevaer once again fuses ethereal Jazz with aggressive Drum n' Bass rhythms and various state of the art electronics. This time out, however, the arrangements are sparser and not quite as rhythmically intense. While several of the lushly textured tracks maintain sensuous driving grooves, the sound of some of the electronic sections has dated a bit. But that's the danger of serious musicians jumping onto current musical trends. Electronic music dates quickly; that which was hip two years ago can sound pretty stale in 2001. Thankfully, most of *Solid Ether* avoids this pitfall. For me, the tracks that work best are those on which the ensemble (usually consisting of at least five players, including two drummers and a DJ) kicks into groove, supporting Molevaer's otherworldly atmospherics. While not as immediately intense as the last LP, *Solid Ether* is an enjoyable release, created by stellar players. I hope that next time around, the composer will dump the electronic rhythms and allow the band itself to articulate Molavaer's musical ideas.

Brokeback

"Morse Code in the Modern Age: Across the Americas" (Thrill Jockey)

Tortoise bass player Douglas McComb's debut was a lovely, intimate recording, but little could have prepared me for the aesthetic leap of this new recording. On *Mose Code...* McComb closely collaborates with bassist Noel Kupersmith and performs with a varied cast of musicians that include Mary Hansen of Stereolab, James McNew of Yo La Tengo, Alan Licht of Run On, and numerous other inventive players. *Morse Code...*, although only 32 minutes long, covers a lot of ground. This deeply atmospheric work draws upon aspects of hushed electro acoustic music and delicate Jazz motifs to conjure cinematic images of desolate landscapes and deserted communities. The tour de force of the album is the surreal music concrete of the 16 minute lead off piece, "Lives of the Rhythm Experts." Brokeback organically produced the music, then through careful deconstruction, digital processing and editing, created this beautiful, disorienting sonic fabric. Also quite wonderful is the delicate, understated Jazz of "Flat Handed and On the Wing," a somber 12 minute instrumental that accompanied the visual images of filmmaker Braden King's installation.



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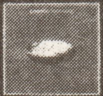
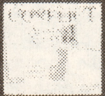

Conclusion


Against All Odds

v/a - Deleted Dialogue

In The Venue

Increase The Pressure

It's Time To See Who's Who

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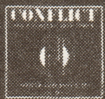
Icons Of Filth



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Turning Rebellion Into Money

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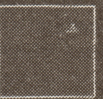
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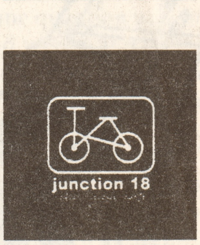

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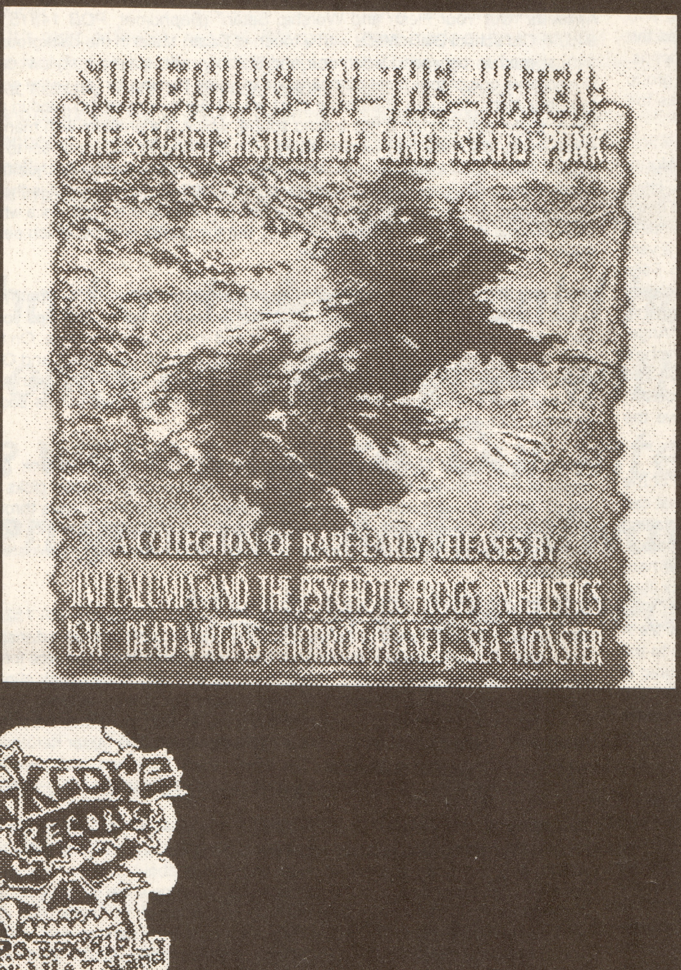

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Audio Reviews

5th Faction "A Controversial Demonstration" *(www.5thfaction.com)*. New York City outfit 5th Faction rides the current wave of mixing Death Metal and Hardcore, yet they make it their own on this six song offering. Catchy riffs and blood curdling vocals ("Touched By The Devil") are some of the strengths of this powerhouse of a band, not to mention some all-star guest vocals by none other than Carley of Candiria ("Middle Passage"). If you dig Biohazard, Body Count and Metalcore in general, odds are that 5th Faction will be a CD you'll be digging for quite some time.(CD)**-MikeSOS**

A Thousand Times No "Trust Is Obsolete" *(Baphomet, POB 14815, Fremont, CA 94539))*. A promising effort that runs a blurred line between a fiery old school Hardcore Punk onslaught, and sharp melodic, harmonic predilections. There are ample doses of shout-along, sing-along tendencies throughout, a weighted infusion of hooks to complement the vitriol, and a feedback charged drive fuels the breakneck pace with which the songs here unfold through the album's duration. Depictions of morose social isolation, hurt, and loneliness, coupled with a contrasting fair dose of humor in tackling issues such as the public drunkenness that often mars shows, the scene "singles" scene, white trash friends, and comb-overs insure engaging lyrical shifts. A great release from an up-and-coming group exhibiting a faceted sound and style that should appeal to a wide audience across the Punk/Hardcore gamut.(CD)**-Ramek**

Age of Ruin "Black Sands of the Hourglass" *(Dark Moon, www.darkmoonempire.com/ageofruin)*. Virginia's not just for lovers anymore, folks. Here comes a bruising yet surprisingly majestic Metal quartet to take your breath away and leave you begging for more. Age Of Ruin's nine track disc is just shy of a masterpiece, blending classic Metal compositions with some of today's trendsetting Metal styles, creating a very dark and powerful force that is hard to both contain and ignore ("The Crimson Fails Forever"). Age of Ruin have a real European Metal feel to their music. Like the great bands from England and Sweden, AOR has no problem incorporating a great deal of musicianship while not forsaking any guitar crunch or monstrously heavy riff ("Black Sunrise," "Angel Dusted Dreamlock"). This is quite possibly the tightest Metal album since Queensryche's classic *Operation: Mindcrime*. If you like In Flames, Post-Hardcore, or even Maiden and Priest, like Prego sauce, it's all in there, baby! These guys are the real deal, and it shouldn't be long before we see them on a large scale tour. Pick this CD up and believe the hype!(CD)**-MikeSOS**

Alice Cooper "Brutal Planet" *(Spitfire, 101 Bay Ave., Hicksville, NY 11801)*. One of the originators of the Shock Rock genre returns triumphantly with a blazing 11 track CD that can show his influences a thing or two. Alice Cooper is truly one of Rock and Roll's trailblazing artists, and on *Brutal Planet*, it seems that Alice still has a lot of life left in his musical career. Sounding as current as his contemporaries, Cooper and company bang out some hard hitting anthemic Rock tunes that drip with attitude and have an electronic Rock feel. Nonetheless, these tunes still are branded with the trademark Cooper characteristics ("Pick Up The Bones"), such as a hooky chorus and gritty guitar work ("Sanctuary," "Blow Me A Kiss"). And of course, Alice's staple vocals and lyrics, which go from the sardonic to the sarcastic on the drop of a dime ("It's The Little Things"). Maybe Alice was sick and tired of certain "controversial" artists not giving him any respect, so he took matters into his own hands. *Brutal Planet* is the result, and man, maybe Alice should get snubbed a little more often if this is what he's going to give us in return. Strong stuff from a legendary artist who can now put another feather in his guillotine.(CD)**-MikeSOS**

Amen "We Have Come For Your Parents" *(Virgin, 338 N. Foote Hill Rd. Beverly Hills, CA 90210)*. This is Amen's second release, the first being through Roadrunner. The band and Ross Robinson jumped to the major label boat after some really good press and some big tours. The first album was compared to vocalists like GG Allin and Jerry A. Well, I listened to the record, and I don't see it. Casey Chaos (Amen's vocalist) has the propensity to be one hell of a punk frontman, but he's got nothing to compare him to those names. He's got the throat and the power, but that's like calling Slipknot a punk band. The only similarity between GG and Casey is the story of Casey cutting himself up during a recording session so badly he had to be rushed to a hospital. I give the band props for not falling in the current Rap Metal trend. I'm pretty sure the band rose from the ashes of Snot, which had an enormous amount of Rap tendencies. It is easy to see why Ross Robinson got involved with this band, because their sound has his name written all over it. This is probably the best near underground record on a major in the last year. I can see why fans of Slipknot and Korn would dig Amen, but I still think they are boring Nu Metal with nothing new to add.(CD)**-Myk**

Angel Dust "Enlighten The Darkness" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404)*. With this band's power and pose, one would think they were part of the original NWOBHM. The guitars are heavy and in sync, and the constant barrage of drumbeats leaves no sign of fills. The band was originally formed in 1984, but broke up after five years. After a nine year hiatus, the Angel Dust moniker was resumed, but only sporting two original members. This is essentially a new band. Power Metal, but not the stereo-typical Helloween rip-off. There are tons of atmospheric keyboard parts that sound like they could be out of any Cradle Of Filth record, and a guitar sound that at times is overly reminiscent of '70's era Priest. The vocal tracks laid out by Dirk are extremely dynamic and powerful. They can range from a Halford-esque growl to an almost Joe Elliott type whine. This is one of the most dynamic and original sounding records to come from this whole Power Metal revival. Definitely in the top 10 records (of this style) of 2000.(CD)**-Myk**

Antaeus "Cut Your Flesh and Worship Satan" *(Baphomet, POB 14815, Fremont, CA 94539)*. Old school Black Metal with a touch of Death Metal in the background, Antaeus is almost a cross between Darkthrone and Bathory, with Mayhem style vocals in the mix. Dissection is one of the closet comparisons to come to mind for the entire sound. For once in a Black Metal recording, the drums don't sound like they were recorded in a bathroom on top of a garbage can lid. It has a solid sound, which is a problem with many of the bands today trying to imitate the Burzum sound. The growling vocals are closer to a Death Metal sound than Black Metal, as even the screams don't hit the high pitches that the classic bands achieve. They are much deeper, the highest pitch he seems to hit is the average pitch for Quarthon. The guitar riffs are lightning fast and the band is tight. As a whole, it isn't the most original or standout sounding record, but the quality is good which sets it apart from many of its contemporaries.(CD)**-Myk**

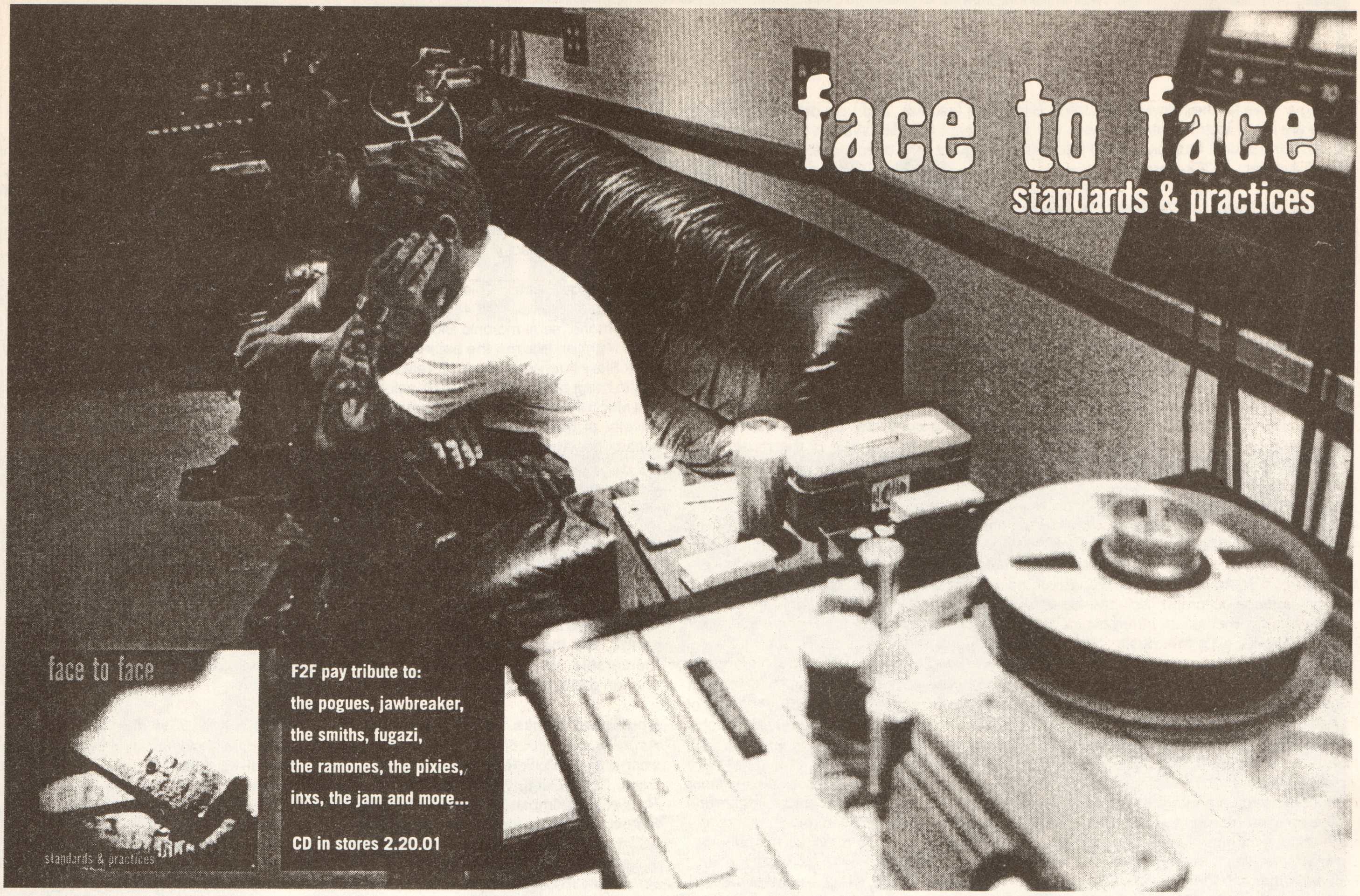
Antipathy "Estimated As Worthless" *(lukecelente@hotmail.com)*. Antipathy is a New York based Metal band that stays true to the Metal genre and righteously rips your face off with barrages of screams, double bass pedaling and tons of guitar sludge. On their four song disc, this thrashing quintet is reminiscent of such acts as Testament and Obituary in both sheer power and song structure ("Antithesis Of Poverty"). Anyone that wants a good kick in the ass and needs a solid Metal fix should check these guys out as soon as humanly possible.(CD)**-MikeSOS**

Arson "Less Perfect Than Death" *(Resurrection AD, POB 763 Red Bank, NJ 07701)*. The might of Arson shines through once again, as this two song sampler picks up where their last EP left off. Brutally heavy and powerful enough to send sonic shivers through your spine ("Engraved"), these Jersey boys will bludgeon you with riffs a plenty and their overall mammoth sound. A nice little peek at what's to come from these metalcore mavens.(CD)-**MikeSOS**

Ashes to Ashes "Big Moving Parts" *(Ataboy, POB 4216, Pittsburgh, PA 15202)*. Pittsburgh alternative Metal trio Ashes to Ashes is a solid veteran outfit with an extensive resume. On their latest 10 track release, these guys have got a good Rock and Roll formula going on, complete with chugging guitars, melodic vocals and very hook happy choruses that lend themselves to singalongs ("Gemini," "Moving Picture") or at the very least, stick in your head for a while. Sounding sonically superior to many bands with more members, Ashes to Ashes has got the perfect blend of '80's Metal, '90's Rock and 70's guitar hero-dom, all wrapped up in a quirky Rush-esque package ("Become"). If you think hard rock hasn't seen anything interesting in a while, look these guys up for a pleasant surprise.(CD)**-MikeSOS**

The Ataris "End Is Forever" *(Kung Fu, 920 N. Citrus Ave., Hollywood, CA 90038)*. I really shouldn't like this band as much as I do. I'm not a big fan of light Punk Rock (Lagwagon with a taste of Emo), and I'm bored to death with songs about girls and being confused. But I gotta say, this band does it pretty damn well. The songs are a bit generic, but quite catchy nonetheless. And what's this? They back up the picture of the Quick Stop in the insert with a *Clerks* sound clip. Nice. The Ataris have a song called "Teenage Riot" (not a Sonic Youth cover) but it's some wimpy Pop Punk tune. Come on boys, you've got drums and guitars, don't be afraid to use them. The best song is "You Need A Hug," which is a jab at the harder than thou Hardcore crowd. Then they close the album off with an acoustic ballad. Nice again. If I was 15 and just broke up with my girlfriend at the Warped Tour, I'd dig this.(CD)**-Corporate Whore**

The Atomic Bitchwax "II" *(Tee Pee, POB 20307, New York, NY 10009-9991)*. I've been



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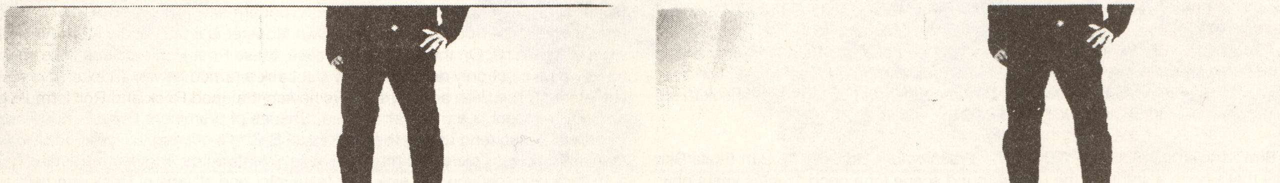

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VAGRANT RECORDS 2118 WILSHIRE BLVD. #361 SANTA MONICA, CA 90403 WWW.VAGRANT.COM waiting a while for the follow-up to Atomic Bitchwax's first disc, and I am definitely pleased. There are many instrumentals on here, but a guest shot from Mr. Warren Haynes certainly doesn't disappoint. Question: If Ed Mundell is this good, why does Monster Magnet kinda blow? Answer...?(CD)-**Darren**

Atomic Bitchwax "II" *(TeePee. 136 Lawrence St. #3A. Brooklyn. NY 11201)*. While Tee Pee has become well-known as a home for the best in Stoner Rock, Atomic Bitchwax is something entirely different. Yes, they smoke pot (and probably a ton of it), but Atomic Bitchwax is probably closer to a '70's Hard Rock band than a Stoner band. There are no growls in the vocals. The distortion is that funny Kinks meets Orange amplified sound. If you told someone this was recorded in 1973—with the exception of the recording quality—they'd believe you. Closer in sound to a Thin Lizzy than a Black Sabbath, Atomic Bitchwax have truly revived the Age of Aquarius. There are guitar-driven jams that feature the best musicianship with very little interest in vocals; about half the album is instrumental, in fact. It reminds me of Iron Butterfly's "In-a-Gadda-Da-Vida" in the way that the song is 17 minutes, but half of it's some of the most classic instrumental jams one has ever heard. The entire album just grooves and rocks without sounding contrived, or like an attempt to manufacture a trendy hit. This is the real deal. This is for the love of the music, and guarantees you a fuckin groovin' record.(CD)-**Myk**

The August Prophecy "Five Endeavors In Self Murder" *(Ohev. POB 772121. Coral Springs. FL 33077)*. The August Prophecy is another one of those Metal bands that mixes a little bit of everything heavy into their mix and makes those disjointed, dissonant jams that have 27 changes and border on senseless noise half the time. The other half, they're snapping necks and breaking heads with some slamming riffs and demonic screams that'd make Linda Blair proud. So, dear listener, this one is a toss-up. If you dig the Relapse Record style, pick this up, otherwise steer clear of something that may be a little too far left of center for ya.(CD)-**MikeSOS**

Balance "Truth, Respect, Spirit" *(Howling Bull America. POB 40129. San Francisco, CA 94140-0129)*. The debut from this Australian HC outfit encapsulates a thundering blend of blistering old and massive new styles, with a riveting onslaught that proves hefty and highly structured yet not overly contrived, hints of early Trial and Ten Yard Fight-influenced sound resounding throughout. Well-crafted surly change-ups, builds , breaks, and strategically placed shout-alongs seem painstaking mapped to produce a pile-on inspiring, dancefloor pummeling free-for-all. Fuming Hardcore with clean cut, decipherable vocals and brutal drive. A promising release that hopefully heralds good things to come in the future.(CD)-**Ramek**

The Bellrays "Grand Fury" *(Vital Gesture. 4470 Sunset Blvd #195. Los Angeles. CA 90027)*. When I first heard the Bellrays, I was astounded by their hammering mix of '60s Rock n' Roll and Lisa Kekaula's alternately soulful and brassy vocals; picture Big Brother and the Holding Company experimenting with crystal meth rather than heroin. Though Kekaula's awesome pipes are still the focus here, guitarist Tony Virus (ex-Grey Spikes) turns in one of his grittiest performances yet. Offbeat and fun.(CD)-**Rich**

The Berzerker *(Earache. 43 West 38th St. 2nd Fl. New York. NY 10018)*. Okay, what we've got here is yet another gimmick band in the form of Kiss and Gwar. The Berzerker is a techno Death Metal outfit whose music is lightning fast and whose lyrics evoke images of dismemberment, serial killings and all that kind of fun stuff. They also dress up as human mutations, almost like something out of a horror flick. Said to be "Slipknot times one million," this outfit does take extreme music to a few new plateaus, incorporating breakneck rave beats amongst their sick screams, disturbing samples and Metal guitars ("Burnt," "Cannibal Rights"). Imagine Napalm Death meets Mindless Self Indulgence to get an idea of what these guys are about. While their whole aura may be a bit hokey, these guys will definitely beat your brain in with their unrelenting assault of drums and guitars, not to mention their mass growls, screams and yelps. If Slipknot has become a cartoon to you, then check these guys out. You won't be disappointed.(CD)-**MikeSOS**

Bim Skala Bim "Krinkle" *(Beatville. POB 42462. Washington. DC 20015)*. Bim Skala Bim is a Ska outfit that's been a staple of the underground scene for a good 15 plus years now. Their latest album is a pretty bland, slickly produced offering that seems ready to be placed as background music for any hit television show when the cast goes on a tropical vacation. Nothing earth shattering here, just a typical Ska release that has a few cool instrumentals ("Kelp"), but not much else to offer. Disposable at best.(CD)-**MikeSOS**

Black Dice *(Troubleman Unlimited. 16 Willow St., Bayonne. NJ 07002)*. Strange but interesting, as well as noisy and confusing. Fifteen tracks, mostly less than 30 seconds of what sounds like experimental bashing, but yet it's done in a Grindcore sense. Not for the faint hearted.(CD)-**Mr. Noiz**

The Black League "Ichor" *(Nuclear Blast. POB 43618. Philadelphia. PA)*. I didn't think I'd like this Black Metal band, but I was really wrong on that one. I guess it was the heavy melodic sound that hooked me, but these guys remind me of early Testament but more laid back. Good.(CD)-**Mr. Noiz**

The Black League "Ichor" *(Nuclear Blast. POB 43618. Philadelphia. PA 19106)*. The Black League is a Gothic Metal outfit that is quite versatile, as shown on their 13 track release. Sometimes dark and brooding, while others on a full tilt Rock assault ("We Die Alone"), TBL shows that they can do it all. Very mood oriented and chock full of melodic interludes in between anthemic choruses and fret burning guitar work, The Black League have the ability to both kick your ass and bring you down, sometimes even in the same song. Bits of Danzig's grind ("Winter Winds Sing"), Cathedral's doom ("One Colour Black"), and The Sisters of Mercy's melancholy ("Ozymandias") are all here folks, so dig in and become a member of The Black League.(CD)-**MikeSOS**

Blood Sledge Electric Chickens "See, We Ain't Done Jack Shit Since High School" *(Gus. POB 1222. Howell. MI 48844)*. Geek Rock at its finest is what you'll find from the sophomoric, semi moronic Blood Sledge Electric Death Chickens. On this 41 track disc, these Michigan lads mix the bathroom humor of Blink 182 with the quirk of Weezer and the Punk Ska influence of every 16 year old Punk Rock band playing in their basement. When they're being bratty, BSEDC is on point ("Trapped on Planet Earth," "Green Leaf,""Cookies and Milk"). If you're under 18, you may get a kick out of the whole immaturity shtick, but the novelty of their cuteness wears off quick. What doesn't wear off are their Pop Punk sensibilities and their potential when they grow up.(CD)-**MikeSOS**

Boiler Room "Can't Breathe" *(Tommy Boy Music, 902 Broadway, New York, NY 10010)*. Before listening to this CD I expected nuthin' but Rap music; isn't Tommy Boy the label responsible for unleashing Hip Hop acts such as House Of Pain upon this world? Well, my friends, this time around it seems like the A&R reps are shifting their focus away from DJs and MCs, signing instead heavyweight guitar-based bands like Boiler Room who've wound up creating a beefy, 13 track collection of Deftones flavored Nu Metal. Boiler Room relies partially on melody and chorus structures, but mostly on chuggah chuggah guitar riffs, throaty vocals and an array of pounding beats with a slight Hip Hop vibe. Surprisingly, most songs, like the emotion-fueled "It's Real," and the gritty "Insomnia," are original and memorable. While there is nothing earth-shattering on this disc, Boiler Room does have enough game to level the competition. Word.(CD)-**Alex**

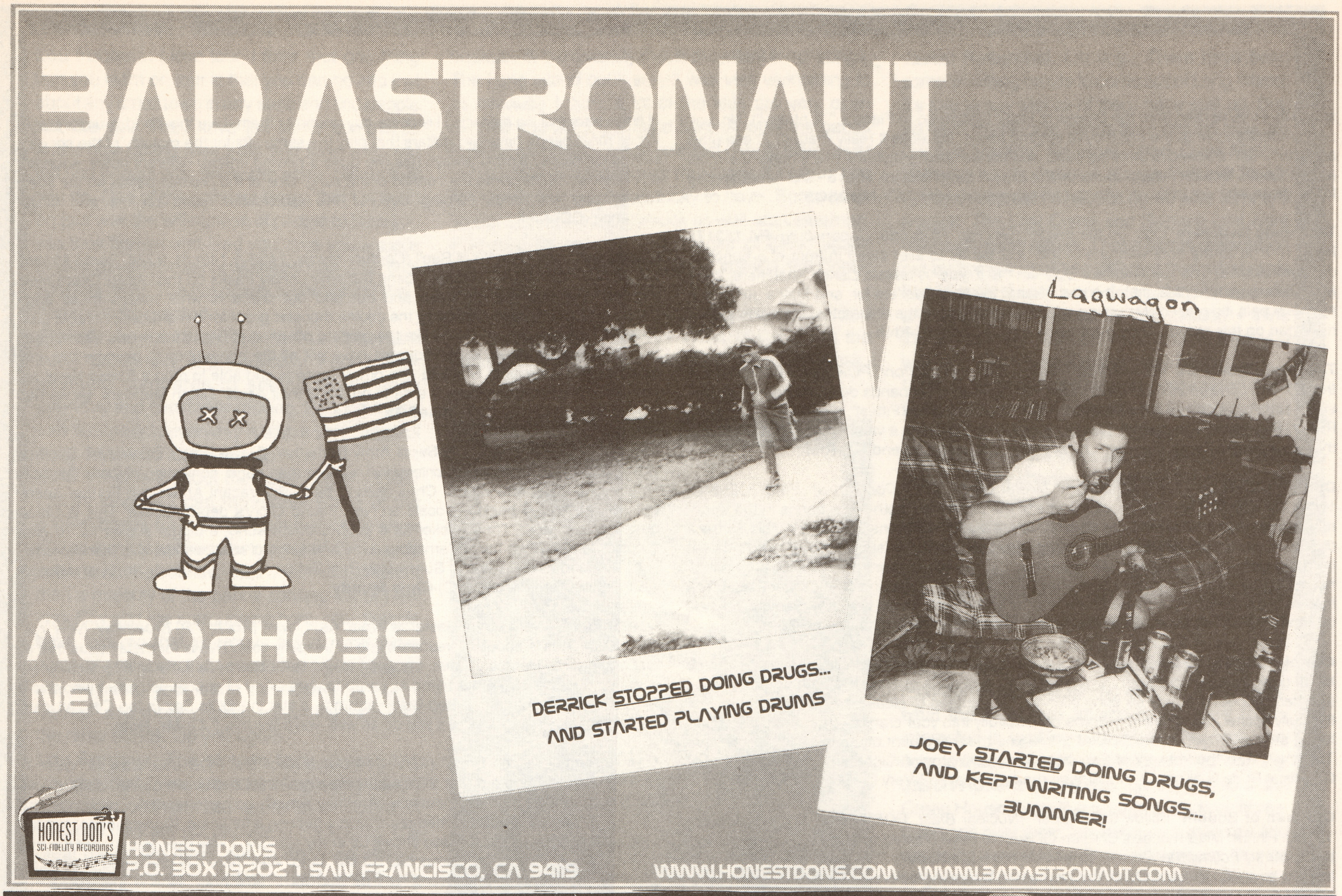
Bombshell Rocks "Cityrats and Alleycats" *(Burning Heart. 2798 Sunset Blvd., Los Angeles. CA 90026)*. The young lads in Bombshell Rocks know how to write an album's worth of stellar Punk Rock tunes. This album is so Rancid-like, it fucking hurts! The opening track, "21st Century Riot," sets the tone for the energy, youthfulness, and raw ass Punk Rock of the Bombshell Rocks! The song "Radio Control" is so fucking killer (and again, **so** Rancid). This is the type of album you blast in the parking lot at your local Punk show while getting nice and shitty with your friends. Damn, these boys must wail live. If you want to hear a band that is influenced by Rancid instead of shamelessly ripping them off, then the Bombshell Rocks is for you. Let me think...I recommend it.(CD)-**Corporate Whore**

Buckra "Fall of Porkopolis" *(www.buckra.com)*. Buckra is an eclectic Midwestern quartet that jangles, stomps, moves and grooves. Their 12 track disc is a Rock and Roll rollercoaster ride, twisting and turning your ears into many genres. From the jazzy tinged "Trophy Song" to the Jane's Addiction flavored "Ransack," Buckra is a band that really can't be pigeonholed. Leaning on the pop side of the Rock world, Buckra mixes in some Ska and Soul for flavoring ("Trailer Parks") and aren't afraid to knock you back a few generations with a ragtime guitar song ("Lawn Man"). Buckra isn't a band that will overpower you, but they will leave an impression for their clever song structures and usage of many different styles to create their own unique sound. Check them out if you like your Rock left of center and multi-influenced.(CD)-**MikeSOS**

Build Your Own Monster "Giant Sized Wonderment" *(Throw Your Voice, POB 480545. Los Angeles, CA 90048)*. Build Your Own Monster is a tasty Indie Rock trio that know the value of a good riff. On their 15 track release, these Post-Punk rockers write spacious Rock tunes that are not only dense and airy but pack a punch as well ("Unfair"). Imagine the grit of Nirvana meshed with swirls of Indie Rock distorted guitar a la Dinosaur Jr. ("Coffee/Bone") and what ya got is a monster, indeed. Shades of prominent Punk bands like Black Flag ("Distress") also tend to rear their heads on BYOM's offering, as well as some pre-chrome domed Pumpkins ("Mercurochrome"). These inventive Los Angeles musicians have created a 15 track disc that you can sink your teeth into, and all fans of Rock with balls and a brain to boot should get this disc and reveille in its "against the corporate Rock grain" splendor.(CD)-**MikeSOS**

Bullfrogs "Freaks Cry" *(Mecadem, POB 1571, Massapequa, NY 11758)*. Like Clutch, Mr. Bungle and Korn? Well, then you'd dig the five song CD from Bullfrogs. This quartet from Long Island are as heavy as they want to be without pushing the needle over the excessively stupid level ("Pop"). Mixed with elements of odd time signatures and hushed/screamed vocals, these guys take the new sounds of aggro Rock and add twists of Rap and World Beat to create a very odd yet unique sound ("Oh, The Colors"). Not as Metal as Deftones, but way heavier than 311, Bullfrogs take the best of the sounds of the 90's Hard Rock scene and redefine it for the Y2K. Check these guys out for a welcomed breath of fresh air.(CD)-**MikeSOS**

Burial "Enlightened with Pain" *(Lost Disciple. POB 340, Winthrop. MA 02152)*. Burial is a very capable Death Metal outfit that go right for the jugular on their 10 track disc. This Massachusetts quintet brings home thick slabs of metallic grind and guttural vocals that



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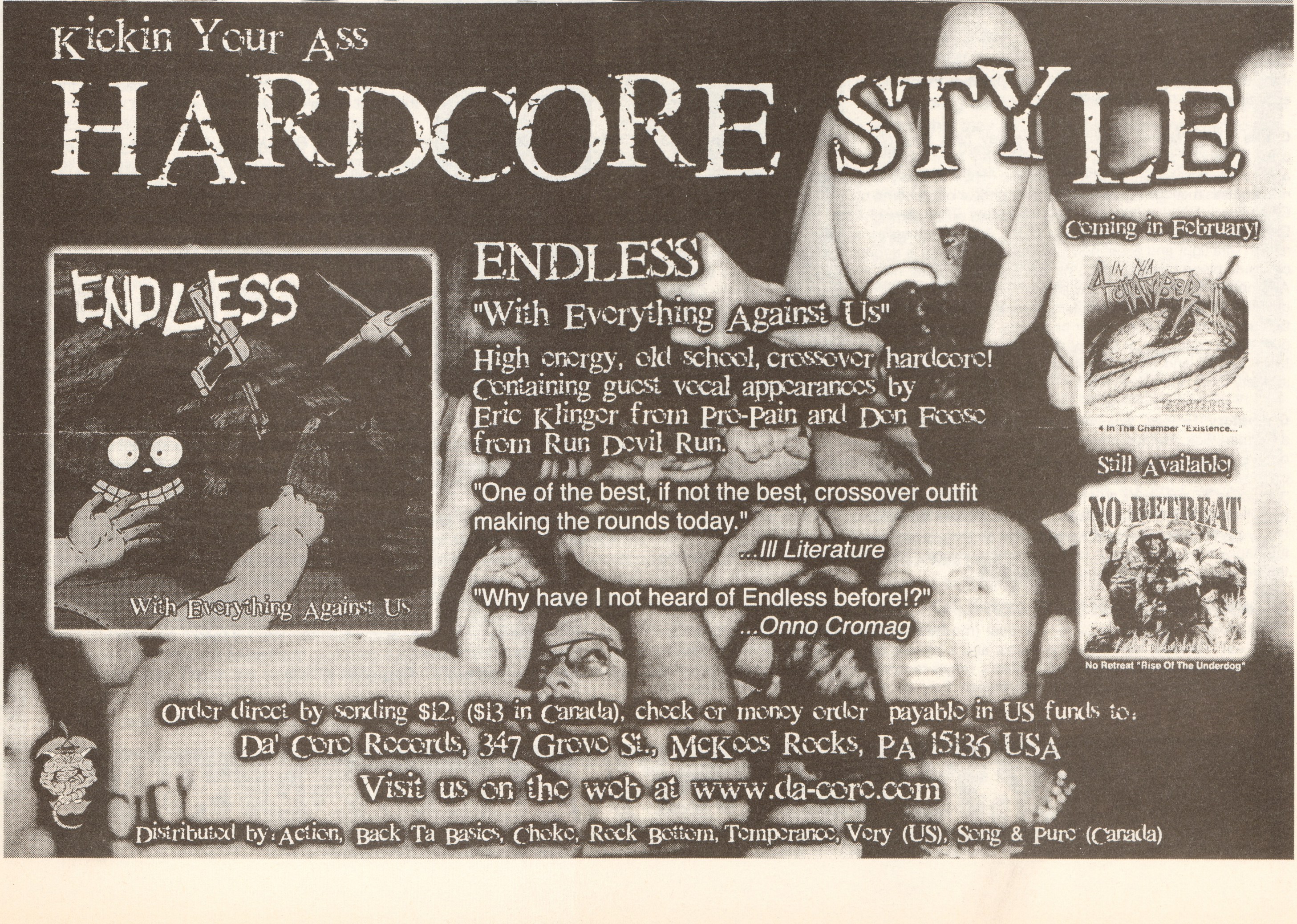

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Distributed by: Action, Back Ta Basics, Choke, Rock Bottom, Temperance, Very (US), Song & Pure (Canada) sound as if they've risen from the bowels of Hell ("Disfigured In Flames," "Entropy"). No, you can't understand what the hell they're singing about, but does it really matter? These guys are chock full of speed drumming parts and bonecrushing rhythms that'll make the most ardent Death Metaller happy. Burial is the kind of band that will elicit a lot of headbanging for all those who are in touch with the macabre side of life.(CD)**-MikeSOS**

The Candy Snatchers "Ugly On the Inside" *(Get Hip. POB 666. Canonsburg. PA 15317).* Rock n' Roll to the core with one of the best bands to ever bleed in front of a bunch o' drunken slobs at The Continental. "Ugly On the Inside" is classic Candy Snatchers; Larry May's take-no-shit vocals are a big part of what the fans love 'em for, and Matt's guitar is in so much pain it's practically cursing at him...According to the liner notes, Matt also played his organ on this record. They guys never miss a beat!(7")**-Rich**

The Candy Snatchers "Survival of the Fittest" *(Sin City/Coldfront. POB 8345. Berkeley. CA 94707).* This band pours more talent into one song than most bands do in the course of their entire careers. As if you didn't know already, "Survival of the Fittest" is brazen, to the point Rock n' Roll played by a quartet with few peers. The flipside is a version of "Suffragette City" that would make Ziggy Stardust's bleached pubes stand on end.(7")**-Rich**

Cannibal Corpse "Live Cannibalism" *(Metal Blade. 2828 Cochran St. PMB 302. Simi Valley. CA 93065).* Cannibal Corpse is one of the premiere Death Metal bands in the world, and they've now unleashed a live album for their bloodthirsty fans to feast on. This 18 track disc takes you straight into the pit and leaves you gasping for air, spanning the band's career from the early days with Chris Barnes up to the new album's goodies. Not for the weak of heart, Corpse pounds out blast beat after blast beat with ease and sounds just as good as they do in the studio. If you missed them live, or you merely would like to reopen the wounds that they left on you last time you saw them, pick this disc up.(CD)**-MikeSOS**

Chemical Bride "No Sweat off Sack" *(afflict395@aol.com).* Chemical Bride is an extreme Metal outfit from Westchester, New York that takes parts of Thrash, Death and new Metal and hammer out a sturdy six song offering. Guaranteed to please the headbanger in you, this burly quartet pound heavy rhythms unmercifully into your cranium ("Lost") as the vocals lunge at you without repent ("Blood"). Imagine the movement of Biohazard ("Split Screen Trauma") with the fretwork of Sepultura and the energy of Kilgore to get an idea of what Chemical Bride is all about. A marriage made in heaven? Very likely.(CD)**-MikeSOS**

Children of Bodom "Follow the Reaper" *(Nuclear Blast. POB 43618. Philadelphia. PA 19106).* Finnish Metal mongers Children Of Bodom have created quite a stirring release with their latest, *Follow the Reaper* (a bite on Korn, perhaps?) This nine track disc is a bit lengthy, so all you attention deficit people need not apply. However, all technical metalheads should do themselves a favor and dive right in, because COB provides the most complete mixture of Dream Theater and Megadeth heard on these hallowed shores ("Children of Decadence"). A keyboard driven, twin guitar assault is what these guys are all about, and their musicianship is second to none. If you dig Savatage and Death Metal and always wanted to know what the two together sounded like, then look no further than this technically ecstatic release.(CD)**-MikeSOS**

Cradle of Filth "Midian" *(Koch. 740 Broadway. New York. NY 10003).* Cradle of Filth is one of the primary targets of many hate mongering, right wing groups that want to end the gore and gratuitous sexual content in music. Their imagery aside, what this English Metal machine has managed to do, besides piss people off, is come out with some genre breaking Death/Black Metal in their near 10 year career. Their new 11 track disc is no exception, as Dani Filth and company come out of the gate sounding as sick and twisted as ever, yet remain ultra tight and seemingly unbreakable. *Midian* is a romp through the graveyard that contains blood curdling screams, savage Metal guitar riffs and Gothic overtones aplenty. Appropriate for Halloween, any pagan ritual or merely some down low debauchery, Cradle of Filth's latest showcase masters at work on their craft. In a genre where many bands fall flat due to their believability factor being less than credible, COF remains a true Gothic Metal outfit that practices what they preach. Cradle's latest will not disappoint those that like their Metal Gothic and mind batteringly jarring. Pick up this CD, if not for the whole Gothic imagery thing, than definitely for the jaw dropping musicianship.(CD)**-MikeSOS**

Crematory "Believe" *(Nuclear Blast. POB 43618. Philadelphia. PA 19106).* Crematory is a German Goth Metal outfit that is into their eighth studio album. Regarded as the leaders of the European Gothic Metal movement, this 12 track disc shows a band with a firm handle on how to mix in airy keyboards, chugging guitars and Cookie Monster vocals ("Take," "Unspoken"). These guys also implement some dance beats in their mix, making them a bit more accessible than your average gloom and doom Metal band ("Caroline"). However, their heavy rhythms are not for the weak; after all, they're still a Metal band. If you're looking for the happy medium between bruising Metal and beautiful orchestration, Crematory may be the band you are looking for.(CD)**-MikeSOS**

Cryptopsy "And Then You'll Beg" *(Century Media. 1453-A 14th St. #324. Santa Monica. CA 90404).* Cryptopsy is by far the best (maybe ever) Death Metal band to hail from Montreal, Canada, with blistering drums and a precise twin guitar sound that is usually associated with bands from Sweden. Mike's vocals remind me of what the original vocalist from Internal Bleeding was trying to accomplish; they are definitely Death Metal vocals, but at times have that big menacing Hardcore guy sound to them. Live this band is unparalleled. While most bands have two guitars that play the same riffs for the majority of the songs, it seems Cryptopsy almost always has two guitars playing entirely different notes, sounding chaotic while still fitting into the context of the song. One of the premier bands on the scene today, and this does nothing but put the exclamation point on the end of the sentence.(CD)**-Myk**

Cryptopsy "...and Then You'll Beg" *(Century Media. 1453-A 14th St. #324. Santa Monica. CA 90404).* Canada's Cryptopsy bang out nine unholy tracks on their latest Death Metal offering. Blast-beated madness and out and out chaos is what makes these angry Canadian's tick ("Shroud"). Bucking the cookie monster growl for a more decipherable grunt vocally, Cryptopsy almost sound like the bastard offspring of Sepultura meets Meshuggah. Musically stellar, these Metal mongers have got all the necessities to become the most extreme band in the land. Stocked with power grooves and able to drop a Speed Metal part at the drop of a dime, Cryptopsy is a band on top of their game. Death Metallers, be warned, they're coming for you.(CD)**-MikeSOS**

Dashboard Confessional "The Swiss Army Romance" *(Drive-Thru, POB 55234. Sherman Oaks, CA 91413).* Dashboard Confessional is a one man band, consisting of Chris Carrabba on acoustic guitar and vocals. Chris used to be in The Vacant Andys and Further Seems Forever, and sang backing vocals on New Found Glory's debut release. This is Chris's debut, and it rocks. I'm a sucker for a good acoustic song; a bigger sucker for 10 great acoustic songs. Chris has an amazing voice and sings of relationships with friends, family, enemies, and lovers. Fans of Sunny Day Real Estate, Third Eye Blind, Jewel, and the like will be stoked on this one.(CD)**-Chris Munity**

Dee Snider "Never Let the Bastards Wear You Down" *(Koch, 740 Broadway. New York. NY 10003).* This is about 10 years too late to be really cool. This is for metalheads that are just getting into Hardcore...well, I guess I would call it **Haircore**. Lots of '80's Metal tricks, with lots of guitar solos, but trying to be up to date.. And of course you know who this is, former lead singer from Twisted Sister and now a star in HBO's *Sex In the City*. All joking aside, Dee can still rock, and if you do as well, you'll like this.(CD)**-Mr. Noiz**

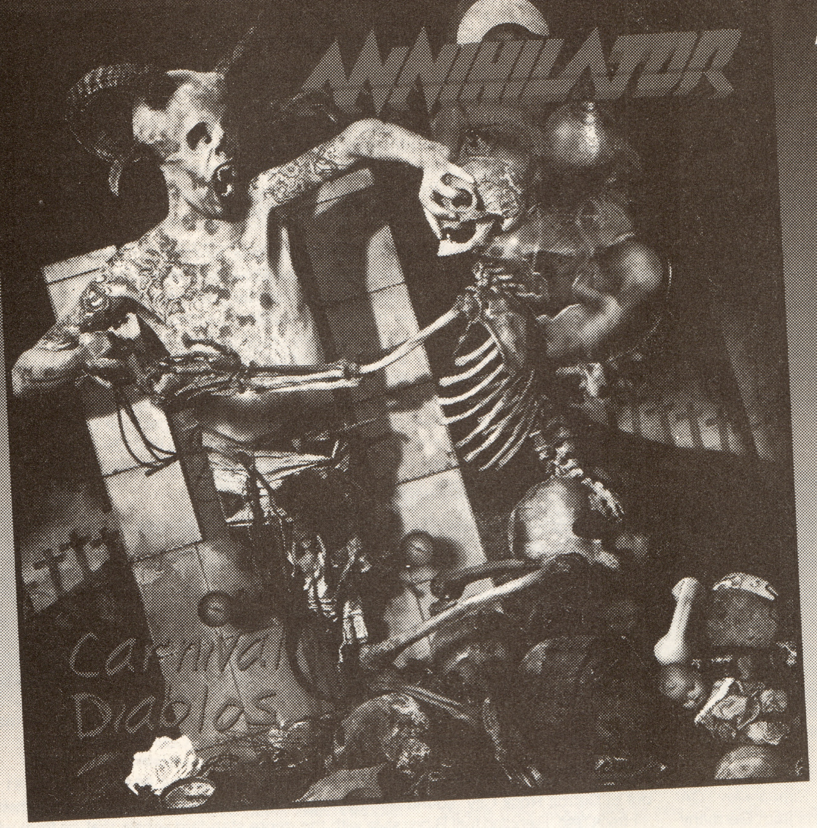
Destruction "Cracked Brain" *(SPV. 344 Dutch Neck Rd. POB 360, East Windsor. NJ 08520).* When I found out that SPV was releasing all the Destruction domestically, the first thing that went through my mind was "Are they actually going to repress *Cracked Brain*?" The album was just a horrible memory after not hearing it for some 10 years or so, but then that fateful day arrived that the disc shows up in my mailbox. I was truly scared, maybe more so than the day I found out Schmier had left the band. Well, here it is presented in all its lack of glory. In actuality, the record isn't as bad as I remember. Now it just sucks. The guitar—which is all that is reminiscent of the Destruction sound—isn't even that interesting. The riffs just aren't up to par. The drumming is fine, after all this band was a revolving door for that position anyway. The bass is fine, but it really takes a back seat to the guitar, especially now that there are two. The vocals are really what killed this record; they are just weak. Sort of a washed out Schmier imitation by Dave Mustaine. It's just bad, and there was no coming back. You can skip this, as it was a horrible end to an era.(CD)**-Myk**

Deviate "State Of Grace" *(Chord. POB 15793, Philadelphia, PA 19103).* This disc without a doubt packs a punch! Deviate, hailing from Belgium (yep, the European country known for it's world famous waffles) deliver the goods in the form of mosh flavored, groove driven Hardcore, reminiscent of such bands like All Out War and Madball. Due to the whirlwind of blistering chords and vocals from the gut, this release practically takes on a Metal-influenced aura. All songs will inspire you to snap necks in the pit. Deviate has major potential to surge far in Hardcore circles. *State Of Grace* is a five star effort.(CD**-Alex**

Dirty Walt and the Columbus Sanitation "To Put It Bluntly" *(Triple X, POB 862529, LA. CA, 90086-2529).* Dirty Walt of Fishbone fame comes out on this pure old-school Friday night party Funkout. Basically, this sounds like a Funk-only Fishbone album; if that floats your boat, you'll find this Nutt-Rageous. The first song reminded me of Warren Beatty rapping in *Bulworth*. If you need new Funk in your CD collection, this CD is what you need.(CD)**-Mr. Noiz**

Doro "Calling The Wild" *(740 Broadway, New York, NY 10003).* This is Doro Pesch from Warlock's first American release in 10 years. She's sooooooo adorable. I don't care if it's classic-style Metal, she's so darn huggable. She brings pride to Germany, simply put. Cameos from Lemmy, Slash, Eric Singer, and Al Pitrelli -- rock on Doro.(CD)**-Darren**

Dory Tourette and The Skirtheads "Rock Immortal" *(SPAM, POB 21588, El Sobrante, CA 94820).* What is there to write about this band? At times they sound like a fucked up version of Buddy Holly, but then they play fucked up Country music. Some of it is acoustic, played really fast, like they're sitting around a campfire or something. The recording is the best part though. It sounds like it was recorded on a four-track or something, in someone's basement. The songs are blatantly ridiculous: "Sex With Junkies," "The Lord Said Ejaculate," "My Titties Gone," "My Sperm Comes From My Eyes," and a slew of others give you the impression that these guys don't take themselves too seriously. I could see them getting signed to Recess.(CD)**-Corporate Whore**



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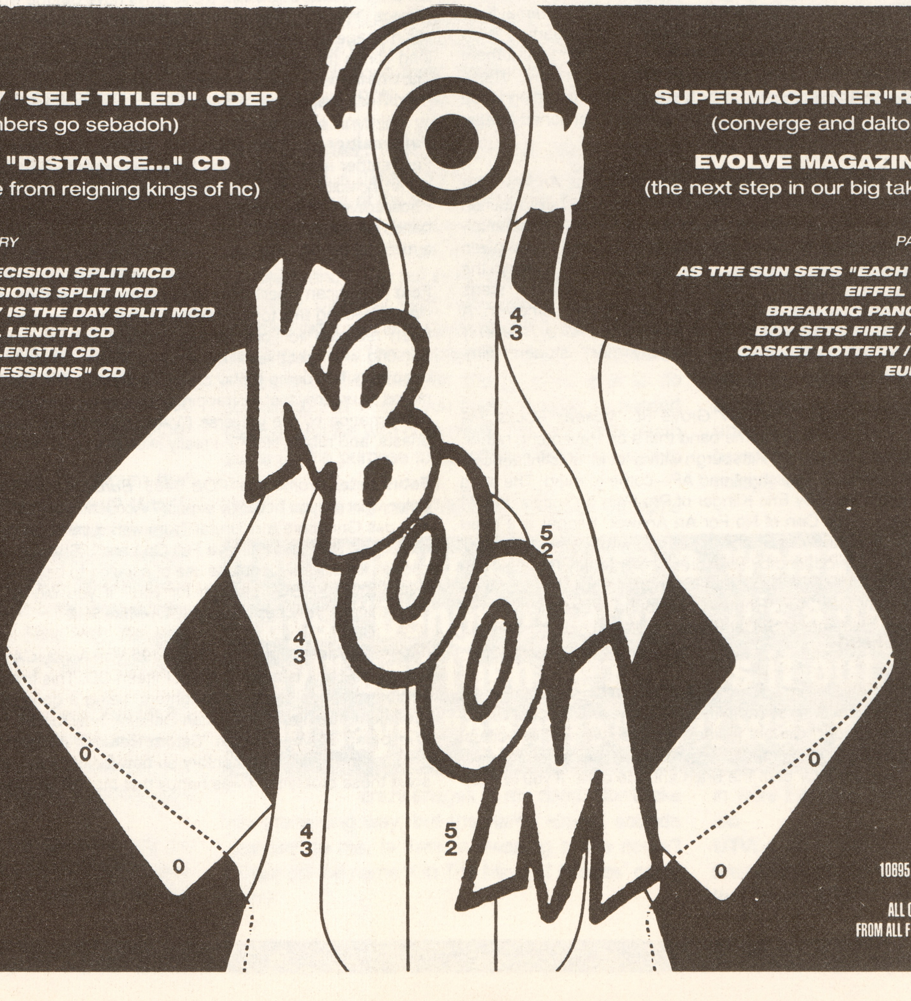

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Dreadnaught "Down to Zero" *(The Music Cartel. POB 629. Port Washington. NY 11050).* Dreadnaught is based out of Australia and they don't sound like Silverchair! That alone gives them a headstart but there are more reasons than that to like these guys. For starters, their 10 track disc rocks from start to finish with a lot of different vibes going on. There's a good thick groove that reels ya in, followed by a hard rock sensibility and a tad of Stoner Rock strewn in. The early comparison could point to fellow Aussie rockers Grinspoon, but there are hints of Sabbath, Bush and Therapy in there as well. This down under quartet really brings home the rock and can mix it up from face-ripping fist pumpers ("Scumbag," "Game") to emotionally charged mood pieces ("Blue"). A very solid hybrid, Dreadnaught is worth a spin for the post Gen-X'er in you.(CD)**-MikeSOS**

Drew Ambrose "Soul Shine" *(www.drewambrose.com).* Drew Ambrose is a solo artist that plays contemporary pop music not unlike Duncan Sheik or Sting. While the production is top notch ("Waitin' For Tomorrow"), some of the song selection sounds like it's straight out of your mom's record collection, which isn't necessarily a bad thing (unless you're down for an afternoon delight). On his 10 track disc, Ambrose's mainly acoustic mix works well with his ample voice and good songwriting skills. Some of the love songs are borderline cheese, but hey, most love songs are ("Never Have To Say Goodbye"). What matters here is that Ambrose shows shades of soul ("Stay With Me"), even through the misty colored moments.(CD)**-MikeSOS**

Dying Fetus "Destroy The Opposition" *(Relapse. 1720 State Rd. Upper Darby. PA 19082).* Dying Fetus are on of those bands that really bother me, at times they musically sound like Morbid Angel. The drums are a constant barrage of blistering head-smashing. The guitars can range from lightning fast, highly proficient riffs, down to really dull three chord progressions in an attempt to slow it down. The band is much better when they play fast. The bass is almost absent in the recording, giving the guitars an unmatched tinny sound at times. The vocals are what get me. At times the guy is on. He has that classic Death Metal sound like early Chuck Schnuldir, but at times he has a sound like Mortician, which totally drowns out the music, and sounds more comical than scary. Dying Fetus is also one of the most boring bands I have ever seen live. The song structures on this record at times are really promising. If they can figure out how to record a bass and stop doing "Mumbles-the rabid cookie monster" vocals, this band will be eons better. Until then, they'll remain flavor of the month and will end in obscurity, never fulfilling the potential they so briefly show.(CD)**-Myk**

Edguy "Theater Of Salvation" *(Metal Blade. 2828 Cochran St #302. Simi Valley. CA 93065).* This is licensed from the AFM label in Germany. I believe the band is from Germany as well, but I'm not sure. They have a big following worldwide, but not in the States. Edguy is another in the line of flowery Power Metal bands like Rhapsody, but this band strikes me a little differently. While Hammerfall sounds like a souped up Iron Maiden, and Primal Fear sounds like Judas Priest, Edguy reminds me of a Power Metal version of a hair band. I listen to them and I hear Bon Jovi and Poison. They are heavier than both those bands, but there is an element that I can't escape. I can see them doing a heavy version of "Runaway". These guys are really talented—especially the drummer—and they **are** tight. The recording is top notch, but I just don't have the interest. I wouldn't even listen to the aforementioned bands; a heavier version doesn't do it for me either.(CD)**-Myk**

Ego Plum "Anthology of Infection, Vol. 2" *(Ebola Music. POB 226914. Los Angeles. CA 90022).* This is a CD of songs that accompany videos and films that the band's production company makes. This is a score and not a soundtrack, as the songs are all instrumental. These guys should have sent the videos which accompany these tracks; it would have given a better understanding of what I was listening to. The song "The Amputots" starts off like the music from *American Beauty*, then goes in a million different directions. "Eekie Bobo" starts to sound like something from *The Pink Panther*, but then an acoustic guitar comes on. A lot of this stuff sounds like it could be from the films of Peter Jackson (*Dead Alive*, *Heavenly Creatures*). Hey Ego Plum, I'll be using this shit for my next student film. Thanks!(CD)**-Corporate Whore**

Endless "With Everything Against Us" *(Da Core. 347 Grove St.. Mckees Rocks. PA 15136).* First off, to avoid confusion, this is not the same band that's on Pavement; rather, this is a pretty straight forward Hardcore outfit from Pittsburgh with a lot of '80's influences. Mostly Combat core bands—Crumbsuckers, Ludichrist and AF—come to mind. The song "Only Silence" features a guest appearance by Eric Klinger of Pro-Pain on vocals, but if I didn't know better I would have said it was Dan of No For An Answer; Klinger is a dead ringer. The vox throughout somewhat remind me of Brother's Keeper, with a more New York style gang chorus at times. The album is produced by Bill Korecky of Integrity fame, so you know it has that really heavy guitar sound. I could definitely picture these guys recording for Conversion Records, or possibly early New Age. Endless has found a decent hybrid of NYHC and the Cleveland sound with elements of SoCal Hardcore; it's old school style, but still sounds modern.(CD)**-Myk**

Enemymine "The Ice In Me" *(www.uprecords.com).* Enemymine is an arty Hard Rock outfit that is very much like Tool in terms of musical drama. Their fine use of dynamics accentuates Enemymine's Post-Hardcore sound ("Coccoon,""Caught Inside"). Riddled with heavy guitars, massive bottom end and tortured vocals, this group doesn't rely on overpowering your eardrums. Instead, their meaty attack aims for both the brain and the balls. If you're a fan of alternative Hard Rock, check these guys out.(CD)**-MikeSOS**

Explosivo! "The Uh-Oh EP." *(Rok Lok, POB 137 Rocky Point. NY 11778).* I am officially declaring Explosivo! Long Island's best Punk band. When you have ex-members of Splurge, The Howards, and A Boy Called Spite, you best damn well look out son. This EP rocks the cock off with five gritty Punk Rock tunes in the vein of Splurge, Hot Water Music with some Weezer-esque harmonies to boot. This is definitely my favorite Long Island Punk band at the moment. Keep an eye out for these boys to kick your ass with their brand new full-length coming out soon on Creep Records.(CD)**-Chris Munity**

Extol "Undeceived" *(Solid State, POB 12698, Seattle, WA 98111).* Extol returns with their second release for Solid State. They are a cross between Swedish sounding Death Metal, '80's Power Metal, and throw in some Prog music for a little flavor. This is by far, the best Christian Metal band I have ever heard. The guitar progressions and sound changes are extremely dynamic. The drums sound like they could be from one of the classic '80's Metal bands that we all grew up with, and the vocals are extremely different than what In Flames does. The Christian ideals—which are conveyed in the lyrics—aren't overly intrusive. They mainly are fit into the story line of each song as opposed to a pushy "you're going to burn in hell" message. Extol is definitely good enough to make you forget their orientation, if you're only in it for the music. If you are one of the people who believes that Christians don't belong in Death Metal, nothings going to change your mind, and you're going to miss one hell of a record.(CD)**-Myk**

EyeHateGod "Confederacy of Ruined Lives" *(Century Media, 1453-A 14th St. #324, Santa Monica. CA 90404).* EyeHateGod is back and vengeance is theirs. This New Orleans Sludge quintet returns with a 10 track offering that will not only make your ears bleed from the sheer power, but it also just might be their most complete work to date. Swirls of Sabbath-esque riffs and low end rumblings underneath massive amounts of guitar feedback and distorted noise ("Jack Ass In the Will Of God," ".001%") are bound to bring out the stoner in you. EHG also manages to maintain their indie rock-noise trademark vocals and New Orleans swamp sound ("Inferior and Full of Anxiety"), even when battering you over the head with a Southern Rock from hell riff ("99 Miles Of Bad Road"). Heavy, bluesy, and downright sludgy, EHG has the ability to move your bowels and your soul. If that's not command over an audience, then nothing is. Pick this up.(CD)**-MikeSOS**

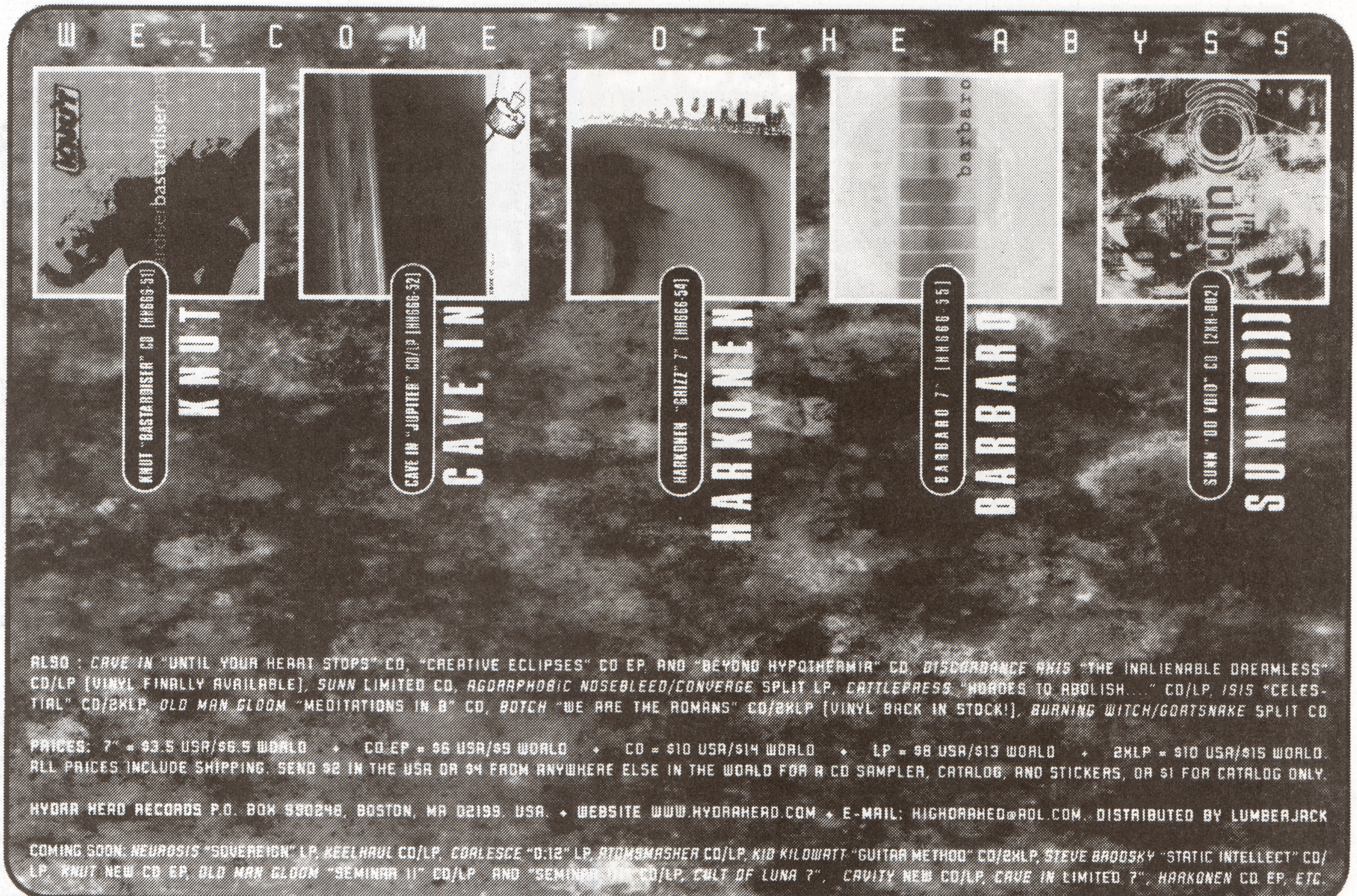
Factory 81 "Mankind" *(Mojo, 1531 14th St., Santa Monica, CA 90404).* Factory 81, based out of Detroit Rock City, sound like they should be from La-La land judging by their debut 11 track disc. Blending that B-boy style with the genre standard vocals that go from whispers to screams on the drop of a dime with some heavy ass riffs ("Belligerence") and bottom rumbling rhythms thrown in, these guys have got the whole nu Metal act down to a science ("Peace Officer"). Shades of Deftones and Downset are very apparent here, yet Factory 81 still manage to give off their own unique vibe as well. Maybe it's because these guys write long songs (no song on the disc is under four minutes), and they hammer out a lot within that time frame to give the listener more bang for their buck. If you like the new sounds that Hard Rock makes these days, this is for you.(CD)**-MikeSOS**

Fairweather "If They Move...Kill 'em" *(Equal Vision, POB 14, Hudson, NY 12534).* Fairweather is either an Emo band with balls that clank, or an upbeat Hardcore band that put an incredible amount of thought into the way they write songs. Regardless, the lyrics are introspective without being gooey, and the melodic arrangements pack a punch where other bands might go the route of being prissy. *If They Move*... is a promising debut that shows a maturity beyond the band members' ages.(CD)**-Rich**

Fear "American Beer" *(Hall of Records, POB 69281, W. Hollywood, CA 90069).* Okay...I was expecting this to suck because many of the song titles seemed like they could have been recycled versions of past classics, but thankfully I was wrong. *American Beer* is bursting with breathless, deceptively simple, Blues-influenced Hardcore. Oddly enough, despite its title being a play on a Prince song, the track "What If God's Not One of Us?" is played so urgently that its trappings as a joke quickly fall, revealing Ving's desperate call for confirmation by the universe ("What if God's not really on our side—and the reverends, priests, and rabbis lied?"). I really liked this..(CD)**-Rich**

Fetus Eater *(Vomitcore, POB 6488, Burbank, CA 91510).* Okay, with a name like Fetus Eater, what do you honestly expect? Acoustic ballads? Ska with a Reggae beat? Try some sick ass Grindcore a la Brutal Truth with a sardonic sense of humor (just check out these titles: "The Bus Should Have Fell On Lars," "Shave and A Haircut For Jesus"). If that's not enough for you, how about the use of a kazoo to back up the swirling guitars of doom ("FYM & OBTWIS")? Sick enough for you? If you dig AC or other Noise/Grindcore, this is something worth checking out.(CD)**-MikeSOS**

Fifteen "Survivor" *(Sub City, POB 7495 Van Nuys, CA 91409).* Fifteen is one of my favorite bands, and this is another great Fifteen CD. This time Jeff sings about "Greed," rape, the "Colorado" shootings, his daughters, being a good parent, hating and disposing of your "Landlord," being "punk," Brian Deneke, how fucked the "FBI" is, the life of a "Prostitute," and being 30 years old in "Saturn Return." All in all, it's what you expect from Fifteen: political and social commentary on how fucked everything is, and what you can do to help solve these problems. I was happy that Mr. Ott decided to add his infamous scream/growl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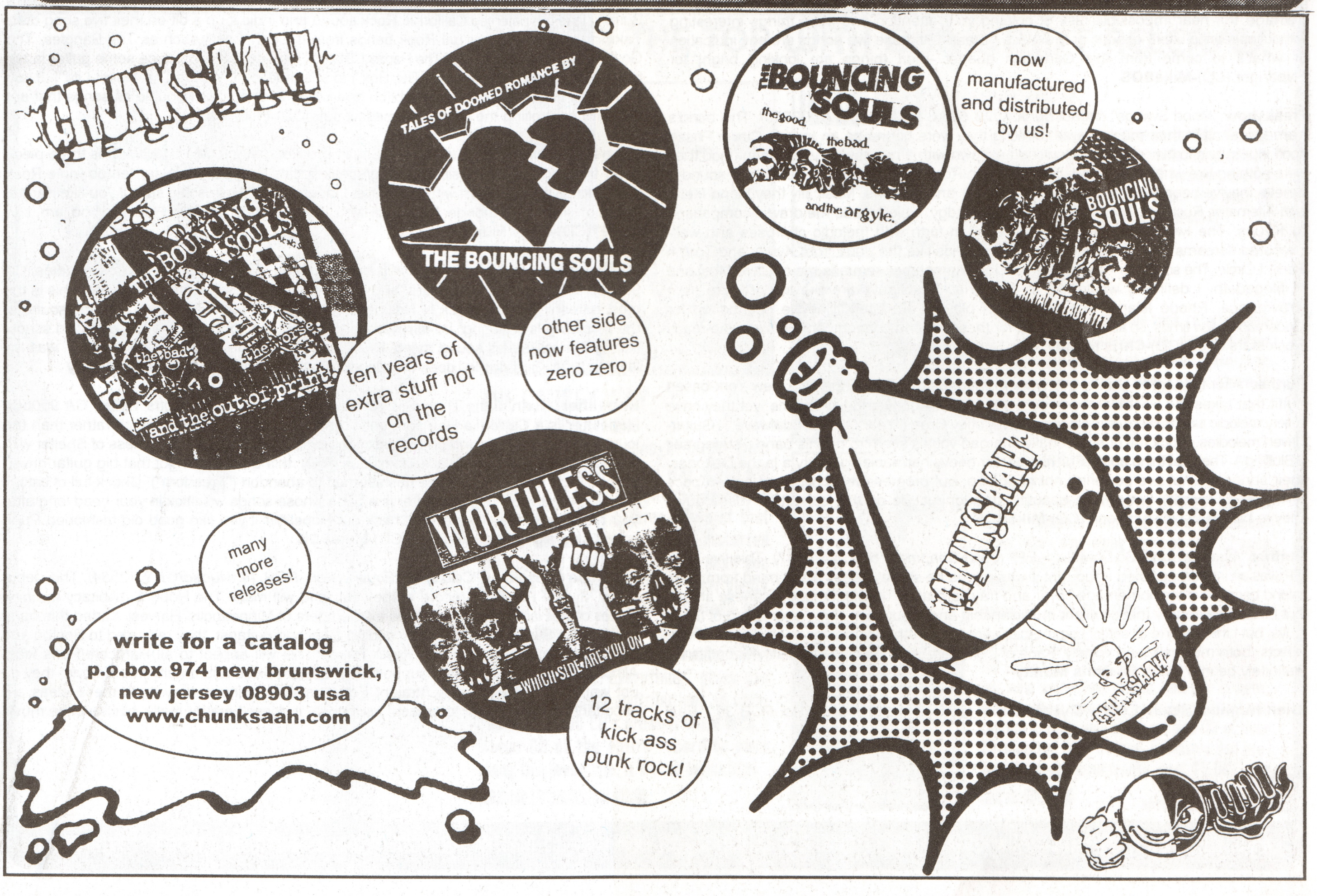
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vocals here and there throughout the songs. I hope this isn't the last Fifteen CD. I've heard rumors that they're done, and there's just one solo acoustic album left. That would be a sad day. At the end of the CD there's a bit from Mumia Abu-Jamal, as this CD doubles as a benefit for Prison Radio. Definitely pick this CD up, because it might be their last. (CD)**-Chris Munity**

Firebird *(The Music Cartel. POB 629. Port Washington. NY 11050).* Firebird is definitely the most retro band you'll hear in the year 2000. Consisting of members of Cathedral, Carcass and Spiritual Beggars, this groovalicious three piece power trio pound out some of the trippiest Rock and Roll tunes this side of 1972 ("Bollard," "Raise A Smile") on their 10 track trek. Imagine Cream in an extended jam with Sabbath ("Torn Down") and a dash of Deep Purple ("Caught In A Quagmire") and you've got what a handle on what these Metal mavens have created. Very unexpected considering their varied backgrounds, but definitely a welcomed switch up. If you yearn for the Classic Rock sound of a guitar driven outfit and are sick of the rehashed songs your Classic Rock radio dishes out, check out Firebird.(CD)**-MikeSOS**

Fleshgrind "The Seeds Of Abysmal Torment" *(Olympic/Century Media. 1453-A 14th St. #324. Santa Monica. CA 90404).* This is a disc which contains nothing more then your average Death Metal fare: growled vox, ultra speedy chord progressions and high octane double kick drumming. This band sounds like an Immolation/Cannibal Corpse knockoff. I've heard it a million times before.(CD)**-Alex**

Flobby Tthomuse "New Home Videos From Planet X" *(SPAM. POB 21588. El Sobrante. CA 94820).* Hmm...now this is different; it's a complete album of outtakes and sampling, but it's not the newest release from Puff Daddy. This is really strange. It sounds like this guy took a shitload of acid and started fucking around in his basement. He claims influences and samples from a ton of people, including The Transformers, *Star Trek*, *Star Wars*, Melvins, Sonic Youth, Neurosis, John Coltrane, and Mr. Bungle to name a few. There is a picture of some guy on the inside—that I'm assuming is Tthomuse—who looks like he escaped from a mental institution. It's rather scary. While one song sounds like a church song with bongos, another is a film quote recorded over eerie music. This is for those who like sound effects records and/or take acid.(CD)**-Corporate Whore**

Flybanger "Outlived" *(Gotham. POB 20188. New York. NY 10014).* Flybanger is an interesting hybrid of a band. This quartet has its feet planted firmly on the Metal side of the fence, yet they've got a lot more going on than leather and attitude. Reminiscent of the first offerings of Alice In Chains, Flybanger meld Hard Rock sensibilities with prototypical lyrical cliches and teen-based angst ("When Are You Gonna Die?"). However, they also have a good handle on how to mix a good melody with a crunchy riff ("Mind Alone"), and they **do** manage the near impossible task of holding your attention and keep things interesting without appearing utterly generic or brainless ("Bleak"). If these five songs are any indication of what's to come from this Canadian quartet, then things are looking bright for Flybanger.(CD)**-MikeSOS**

Freakshow "Mood Swings" *(Headchunk. POB 6462. Providence. RI 02940).* This band's name doesn't fit their music. I was thinking they were gonna be an Insane Clown Posse ripoff, due in part to their covert art depicting a clown with a gun to his head. Thank god they were nothing like what I expected. This five-man Rock outfit has a very developed sound; I believe they've been a band for eight years or so, and it shows. Musically they blend Metal with Alternative Rock a la Tool. Some tunes get sludgy, which made me draw a comparison to Kyuss. The two lead vocalists switch back in forth with melodic choruses and well-executed screams. The more melodic voice sounds like the dude from Kyuss and Tool/A Perfect Circle. The screamer—funny as it sounds—sometimes reminds me of Dave Mustaine of Megadeth. I definitely would like to see what these guys are like live. They're from Providence, Rhode Island, and have been playing out lately. They've opened up for Godsmack a few times, so keep an eye out for these up and coming commercial radio-ready Rock stars to be.(CD)**-Chris Munity**

Further "After the Lights Go Down" *(www.furthermusic.com).* Further is a New York-based outfit that takes the Post-Hardcore route a la Life Of Agony and Handsome, yet they have a very melodic side to them, almost like early Motley Crue ("Year Of The Tidalwave"). Guitar-driven melodies chock full of emotionally charged vocals seem to be this band's strong suit ("Bluffing"). The best thing about Further is their heavy harmonizing ability a la the Deftones; their songs are not overpowering nor chugging, but progressively built to a frenzied pace ("Amazing Device"), yet remain beautiful throughout. Be on the lookout for these guys, they're bound to blow up soon.(CD)**-MikeSOS**

Further "After the Lights Go Down Low EP" *(Josh Chapman. 516.377.2737).* This five song EP was an interesting listen. I thought it was gonna be some cheesy Metal band from Long Island because of the homemade cover and tray card done up with female japanese anime, but I was surprised by the excellent musicianship and production. I've never heard of these guys, but I think they're all set for commercial success. Further combines a lot of sounds and effects, both musically and vocally. Fans of Deftones, Tool, Glassjaw and similar outfits will definitely be into this.(CD)**-Chris Munity**

Glen Hughes "Return Of The Crystal Karma" *(SPV. 344 Dutch Neck Rd. POB 360. East Windsor. NJ 08520).* With such heavy hitters as Black Sabbath and Deep Purple on his resume, one expects a lot from Glen Hughes. The first printing of this new album features a second, six track bonus disc containing a live show from 1999. Well, Hughes's bass lines are great, and even the guitar work that he furnishes on a few of the tracks are good. But I have to say, when he was in Sabbath, I hated him. I still hate his vocals. They are sort of bluesy, but extremely cheesy. The music is okay, kind of Roots Rock Blues; at times it reminds me of In Living Color, but times it reminds me of some of the more musically talented hair bands from the '80s, like Whitesnake, as Hughes was in that band too. The keyboards are very reminiscent of John Lords sound for Deep Purple, which is probably the best thing about this album. I have to give this return two thumbs down, as there just isn't anything impressive about it.(CD)**-Myk**

Hammerfall "Renegade" *(Nuclear Blast. POB 43618. Philadelphia. PA 19106).* Yet another band from Sweden hits these shores running. This time around it's Hammerfall, a five-piece band that works in the classic and traditional Metal vein. Produced by Metal producer extraordinaire Michael Wagener, this 10 track disc is full of anthemic tunes whose choruses could fill soccer stadiums and make Manowar proud ("The Way Of The Warrior," "The Champion"). If Helloween and Maiden seem to seep through the riffs here, it's with good reason, as these brash soldiers of Metal are well schooled in their teachings, right down to the staccato guitar work and falsetto Metal vocals ("Keep The Flame Burning"). If Metal 's your bag, then you've come to the right band. Hammerfall isn't going to confound you, but damn, will they rock you!(CD)**-MikeSOS**

The Haunted "The Haunted Made Me Do It" *(Earache. 43 West 38th St.. 2nd FL. New York. NY 10018).* Simply put, The Haunted are a mediocre Sweden based outfit who've managed to put out this 11 track collection of borderline Death Metal/Thrash which comes across as a mixture of early Death and *Reign In Blood* era Slayer. Most songs are boring. The only thing worth mentioning are the production values. Skip this.(CD)**-Alex**

The Haunted "Made Me Do It" *(Earache. 43 West 38th St. 2nd Fl. New York. NY 10018).* The Haunted will reaffirm your faith in the Metal scene. This Swedish powerhouse contains former members of seminal thrash metallers At The Gates. The 11 tracks of carnage that they display are very similar to their former band's assault, yet The Haunted seems to have a better sense of control over their chaos. Seasoned with Slayer-esque riffs ("Trespass") and chock full of thunderous rhythms and heavy melodies sure to induce headbanging ("Under The Surface"), *The Haunted Made Me Do It* is a must have disc. This CD will send Metal straight up your ass and have it teem out of every pore of your body. Yes, it's this good. Get it now!(CD)**-MikeSOS**

Heaven's Burning *(POB 91757. Pasadena. CA 91109).* California female trio Heaven's Burning take the patented California Rock sound and indie it up a bit on their five song disc. Taking cues from other girl Rock bands from the Left Coast such as The Bangles, The Go-Go's and The Mamas and The Papas ("Shout!"), these ladies produce some guitar-laden tunes that range from sleepy ("The Box") to shagadelic ("Death Is The Truest Life"). If you need a fix from the usual female bitch and whine sessions that double as songs that are currently controlling the airwaves, check it out. (CD)**-MikeSOS**

Helms "The Swimmer" *(Kimchee. 6 Sagamore Rd. Ipswich. MA 01938).* This three-piece goes from soft, quiet music with sing/speak vocals to a louder, faster tempo Indie Rock sound, kinda mixing Seam with the Velvet Underground. Helms' bio says if you like Karate, June of '44, and Blonde Redhead, you will definitely be into Helms. Who am I to argue?(CD)**-Chris Munity**

The Hives "Veni Vidi Vicious" *(Burning Heart/Epitaph. 2798 Sunset Blvd. Los Angeles. CA 90026).* Thank god for The Hives, and one of the best CDs I've heard this year. This is the most refreshingly, fun, Rock N' Roll band since Rocket From The Crypt, and the sound of the recording is amazing. Lo-fi, reverb, and fuzzed out vocals lead a mix of an old school Rolling Stones/Beatles sound meets RFTC and New Bomb Turks. "Main Offender" was my favorite tune. God **damn**, does Sweden turn out great bands!(CD)**-Chris Munity**

Hopelifter "North of the Thirty-Six" *(Sessions. 15 Janis Way. Scotts Valley. CA 95066).* Hopelifter is a California Hardcore outfit that goes for the melodic crunch rather than the tough guy Metalcore sound on their six song disc. Blending the bounciness of Shelter with the positivity of H2O and Black Train Jack (RIP), this quintet has got that big guitar driven melodic Rock feel that Hardcore has seemed to abandon ("Freedom"). Chock full of catchy choruses ("Resistance"), Hopelifter is a band whose songs will stick in your head long after you hit stop on the CD player. Check out Hopelifter if you like good old fashioned Punk tinged sing along Rock and Roll.(CD)**-MikeSOS**

The Hope Conspiracy "Cold Blue" *(Equal Vision. POB 14. Hudson. NY 12534).* This debut is my favorite Hardcore record of the year, and will make The Hope Conspiracy the new heroes of the Hardcore scene. Three ex-members of Minneapolis' Harvest started this band in the end of September, 1999. After adding a second guitarist, they relocated to Boston and found an amazing vocalist in Kevin Baker. This will appeal to all Hardcore/Punk kids. Although The Hope Conspiracy supports the Straight Edge and cruelty-free lifestyle, they do not want to be known as a Straight Edge band or political; they think these ideas are important, but don't want to preach, I suppose. It doesn't matter really, because the music

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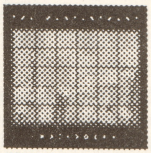

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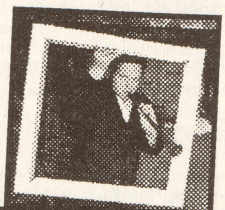

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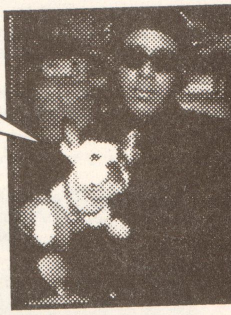

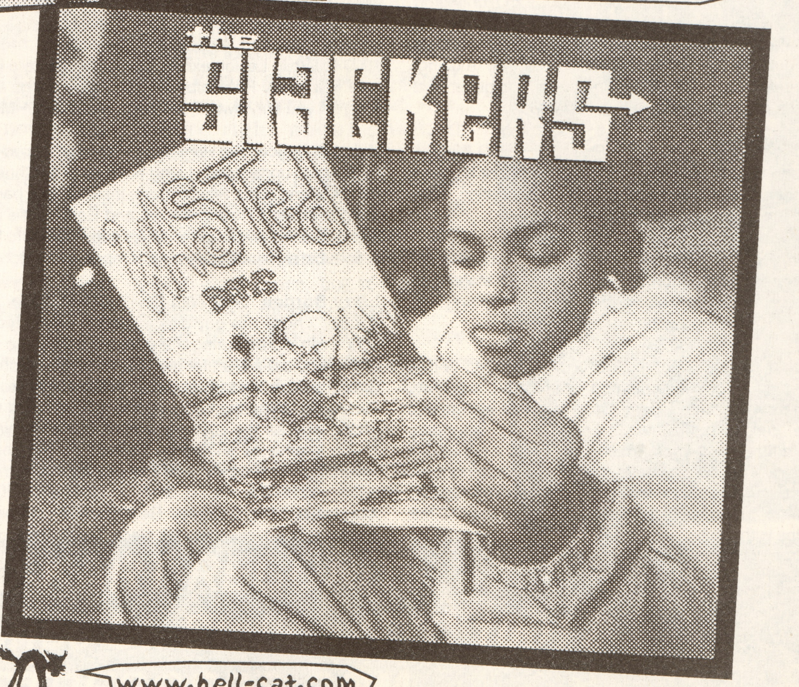
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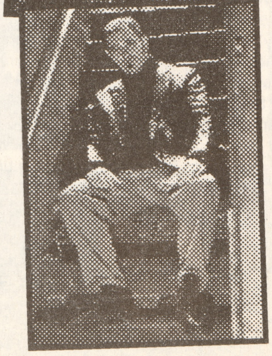

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does the talking. These guys smack you upside your brain with powerful, intelligent, heavy Hardcore, the way it was meant to be played, and Kevin screams his lungs out. I can't wait to see these guys rip it up on tour. Thank you, Equal Vision!(CD)-**Chris Munity**

The Hope Conspiracy "Cold Blue" *(Equal Vision. POB 14. Hudson. NY 12534)*. From the smoldering ashes of Harvest comes The Hope Conspiracy, a tight knit interwoven roar of metallic disquiet and layered melody set to a perturbed barrage of shrieks and explosive shout-alongs. Incredibly proficient musicianship that spans the Hardcore/Punk gamut in the embedded facets of sound that surface, this is a style and approach that is as uncompromisingly refreshing as it is brutal. Everything from a chugging sprawl, to a straight ahead Hardcore Punk fret-burning blur, to mid-tempo hook strewn melodic sensibilities seamlessly blend, an integration of varied approaches, a melting pot of influences tempered for optimum impact. Lyrically adept in a combination of brutal lamentations of past regrets, haunting memories, lifelong adversity and struggle, and an undercurrent of a more socially conscious nature, exhibiting criticisms of societal institutions, and political system prove prevalent themes here. Moving and uncompromising in a delivery that is as jarringly harsh and razor sharp as it is accessible, driving and memorable, this is truly an excellent debut. Highly recommended.(CD)-**Ramek**

I Farm "Sincerely, Robots" *(Cool Guy. POB 2361. San Francisco. CA 90670)*. These guys have been around for awhile, and this is their first CD for Cool Guy. I Farm play Punk Rock, but also seem to love Hardcore and Metal, like Big Wig meets The Disenchanted. The snotty vox mixes well with the occasional screaming. At times, I Farm reminds me of Splurge. Lyrically they have a subtle political stance and a good sense of humor. Standout tracks are: "Fighting Is Emo," "Here Come the Waterworks," "R. Farm," "If Vans Could Run on Cliches," and "Citizen Joey."(CD)-**Chris Munity**

Immolation "Close To A World Below" *(Metal Blade. 2828 Cochran St #302. Simi Valley. CA 93065)*. Immolation releases their fourth album with their sludgy signature sound. I was never a big Immolation fan; the overly progressive Death Metal bands never thrilled me. Not being a musician (I screamed in a band, but I don't play an instrument), I really think a lot of the super technical playing was lost on me. Then when you see Immolation live, they're concentrating so hard on playing that they're really boring to watch. With this new album, the progressions are no less astounding. One often wonders why musicians who can play these types of songs are playing Death Metal. The band is tight as ever, and the guitar rhythms are second to none. The drum sounds are a little wack, but what he is playing is amazing. The music on this record is top notch, probably the most versatile thing they have ever released. The vocals are a turn off for me though; the song structures are so complicated that the vocals sound out of place and almost always out of time. I've been to a recording session. I know how vocals are done. They are recorded separately after the music, so it wasn't even a matter of that for the record. These vocals just sound wrong. I think they sound slow, too slow for the music. This album is by far the best thing that Immolation has ever recorded, but they now need to work on making the vocals as dynamic as the songs. Until then, they will never reach that upper echelon of bands.(CD)-**Myk**

The Influents "Check Please" *(Adeline. 5337 College Ave. #318. Oakland. CA 94618)*. This is some soothing Rock n' Roll from former members of Pinhead Gunpowder and The Receivers. It totally sounds like the new Green Day album, without the Punk Rock. There are lots of acoustic numbers and mellow singing that's a ringer for Billie Joe.(CD)-**Chris Munity**

International Noise Conspiracy "Smash It Up" *(Big Wheel Recreation. 325 Huntington Ave. #24. Boston. MA 02115)*. The rumbling bassline that kicks off the title track opening this three song EP has been proven to first infect the subject's nervous system, then renders the limbs helplessly out of the subject's control... These Swedes know what they're doing, be it orchestrating an outbreak of St. Vitus Dance, or rippin' it up with fast guitar and distorted vox that cut through the noise. You'd be glad to own this.(CD)-**Rich**

Janis Figure "Damage Control" *(Owned & Operated. POB 36. Fort Collins. CO 80522)*. This is a full-length CD containing 10 songs of '60's tinged Rock n' Roll Punk. Their bio says they're a mixture of Dick Dale and Jon Spencer, and that's a pretty good description. They sing about girls, shiny shoes, and having fun.(CD)-**Chris Munity**

Jello Biafra "Become the Media" *(Alternative Tentacles. POB 419092. San Francisco. CA 94141-9092)*. On this triple CD set of spoken word performances, punk elder statesman Biafra unleashes on the WTO, Tipper Gore, and Frankenfood. Brilliant and inspiring—as always—with a focus on self-empowerment, political and otherwise.(CD)-**Rich**

The Killing Flame "Another Breath" *(Equal Vision. POB 14. Hudson. NY 12534)*. With a textured sound built along a youth crew-tinged framework, laminated with layered, sweeping melody, and intricate vocal work more sung than screamed, permeated by shout-alongs and a generally mid-tempo riffing scheme, the recognizably Orange County- sounding incarnation The Killing Flame plunges into a sizeable 14 song melee that gives a noticeable nod to the likes of Ignite, and bands of that ilk. This adherence to a time-and-place-honored tradition of stylistic inclination is not due so much to adulation as it is to the existence of its all star cast, including guitarist Joe D. Foster, responsible for having cultivated the OC feel and sound in the first place during his time with Ignite, and Speak 714, not to mention his place in the seminal SoCal Hardcore outfits of the mid-80s Unity and No For An answer. Vocalist Joe Nelson was the original vocalist for Ignite some years back, and later was in Triggerman.

The downbeat, surging, unwaveringly melodic delivery, coupled with a lyrical scheme of "here to stay", "keeping it alive after all these years" ethos, and apolitical songs of interpersonal struggle, lifelong hardship, and soul searching, stray from an overly rambunctious, or aggressive frame of mind. The enthusiastic yet overly subdued, restrained musical feel here leaves something to be desired, as moments of unbridled, overt aggression seem few and far between, utilized sparingly, a stifled plod-along melody in place instead. The vocal work, marking a deviation in the streamlined approach of so many of this band's contemporaries, nevertheless seems grating over time in its high pitched, fluctuating fervor, bordering on a dry whine that proves irritating at times, a far cry from the classic similarly melodic yet comparatively forceful vocal approach by Ignite frontman Zoli Teglas. An interesting facet of this record concerns the sizeable number of guest musicians and vocalists herein, a SoCal collective including Dan O'Mahoney from No For An Answer, 411 and Speak 714, Alex Barreto from Chain of Strength, and Tony Cadena from The Adolescents among many others.

Over all, this is a well-produced, slick-sounding release that has moments of musical and lyrical brilliance, but all too often suffers from a bland, stifled feel.(CD)-**Ramek**

Kojak "Crash Motherfucker" *(CNP. POB 1455. Richmond, VA 23221)*. If you're a fan of Death By Stereo or any other band that plays Noisecore/Thrash, get ready for your new favorite band. There are screamy vocals like Angel Hair with insane music like the 52X; overall, it's a primitive Dillinger Escape Plan. This is $6ppd. They even throw in a Devo cover, "Mr. DNA."(CD)-**Chris Munity**

Kruzt "No Accounting For Taste" *(Double A. www.kruzt.com)*. Kruzt is powered by two, yet sonically is bombastic. Mixing today's technology with the big '80's Metal hooks and structure, Kruzt has a real down and dirty sound ("Slaves") that meshes the styles well, almost like an unperverted Marilyn Manson ("Soldiers"). Some of the songs on their 13 track release miss the mark, yet the ones that do have just the right ingredients to hit it big. Catchy chorus, memorable guitar line and a good beat that could be danced to ("Knock About," "Alone"). Definitely something a little left of center, Kruzt is a pretty good effort at mixing different styles with some very impressive results.(CD)-**MikeSOS**

Lamb of God "New American Gospel" *(Metal Blade. 2828 Cochran St. PMB 302. Simi Valley. CA 93065)*. Lamb of God is a really heavy band, folks. Imagine Meshuggah without the musical masturbation or a less Southern Pantera and you can picture what this Massachusetts quintet's 10 track Metal masterpiece sounds like. Produced by Steve Austin (no, not that one, although this album is so badass, it might as well be), this album will shake the fillings in your teeth and rattle your feeble mind with some of the most pounding rhythms this side of the African congo ("In The Absence of The Sacred," "Confessional"). Couple that with a twin Slayer-esque guitar charge ("Black Dahlia) and some extreme vocalizations and we've got a monster on our hands here, boys and girls. On tour with Gwar this autumn, Lamb Of God is definitely a good reason to get to the show early. Buy this album and feel the pain firsthand.(CD)-**MikeSOS**

Lamont "Population 3" *(Curve of the Earth/Polterchrist, 1312 Boylston St., Boston, MA 02215)*. These guys rock out with some heavy Blues Punk Rock. They have a Zeppelin-esque sound that takes the listener through a million time changes. Fans of New Bomb Turks, Rocket From the Crypt, and the Hives will definitely want to boogie to this.(CD)-**Chris Munity**

Lesion "You and What Army" *(Lockdown, 140 Cabrini Blvd. Suite 128, New York. NY 10033)*. While Lesion excels musically, they are lacking vocally and lyrically. What you get here is a heavy Rock album with crappy songs about "asstronauts" and "clone boners." I suggest you stay away from this... lesion.(CD)-**Mr. Noiz**

Living Sacrifice "The Hammering Process" *(Solid State, POB 12698, Seattle. WA 98111)*. From what I understand , Living Sacrifice is a "Christian-based" Metalcore band. Don't worry, I'm not talking about Stryper here; instead, this band plays mediocre, crunchy Groove Metal along the lines of Pissing Razors and Earth Crisis (sorry kids, Earth Crisis is **not** a Hardcore band). The vocals provide an angry edge thanks to the semi-Death Metal growls. Most songs unfortunately lack free flowing tempos and catchiness. Bummer. Skip this.(CD)-**Alex**

Lizzy Borden "Deal With Devil" *(Metal Blade. 2828 Cochran St. #302. Simi Valley. CA 93065)*. I hope this guy dies a horrible death, today. Lizzy Borden sucked in the '80s, and was even worse during the early '90's. Now he returns. Was this really necessary? Todd McFarlaine did the art for the record cover, which is the best part of the whole shindig. The lowest part is the torturing that this piece of crap band did to Alice Cooper's "Generation Landslide." Who the fuck told this guy he could sing? He can't, and shouldn't, and shame on the label for the encouragement they gave him for releasing this atrocity, though not as much shame as should be heaped on the somewhat talented band that aided him in recording this travesty. You'll all pay for this someday.(CD)-**Myk**

Mactatus "The Complex Bewitchment" *(Napalm. POB 382. Bremerton. WA 98337)*. Mactatus is a Norwegian six piece Death Metal outfit whose eight track disc is chock full of all that Death Metal goodness all your friends that dress in black crave. Breakneck riffs,

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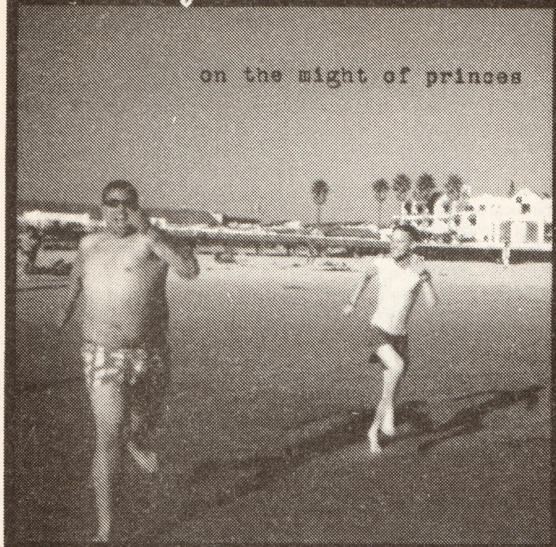
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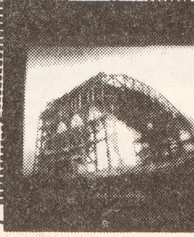

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screams from the lungs of hell, a piano twinkling in the mix somewhere, it's all in there ("The Passage"). Also included are some very smooth breakdowns ("Another Dimension") and enough blasphemy to make the neighbors a little more wary of letting their house pet out alone while you're sunning yourself in the backyard. If you need something a little darker than your antichrist superstar Marilyn M., check these guys out. Not only to they seem to be the real deal, but they manage to Rock while singing for Satan.(CD)**-MikeSOS**

Maze Of Torment "Death Strikes" *(Necropolis. 136 Lawrence St. Suite 3A. Brooklyn. NY 11201).* Maze Of Torment hails from Sweden, but they should be from Germany, circa, I don't know, 1988. This is a heavy version of early era Sodom and Kreator, with a better recording budget. The other thing you notice, is the difference between a trio and a quartet. While neither Sodom nor MoT have a second guitar player, the ability of the bass player to just focus on playing and not worry about vocals is clear. Peter is also probably a better guitar player than virtually any stringsman Sodom ever had. The note progressions are just so over the top. you can't help but notice. This is a gem for any German Thrash aficionado. It has that old feel, but the new mentality and over the top attitude. They have nearly perfected the sound that the other bands so diligently pioneered.(CD)**-Myk**

Nashville Pussy "High As Hell" *(TVT. 23 East 4th St.. New York. NY 10003).* Nashville Pussy is up to some old tricks again on their latest release. These 12 tracks of Southern Rock debauchery, complete with firearm glorification, sexual innuendoes and drug references galore. This is the way Rock and Roll was meant to be played; loud, fast, aggressive, and above all, FUN! Forget the fact that there are two hot babes in the band, NP will kick you in the balls with their AC/DC meets Skynyrd at a swap meet style ("She's Got The Drugs," "Piece Of Ass"). This album won't change the world, but, with the right mixture of controlled substances, it's damn sure to change your outlook on things. And make sure you get the CD from a non-politically correct outlet so that you can bask in the glory of the album's cover art.(CD)**-MikeSOS**

Nevermore "Dead Images In A Dead World" *(Century Media. 1453-A 14th St. #324. Santa Monica. CA 90404).* Nevermore is an epic Metal band from Seattle whose latest release is 11 tracks full of Rock and Roll majesty. Imagine Queensryche jamming with Pantera and that basically sums up what this Northwestern quartet sounds like. There's a lot of classic Metal influences (Priest, Maiden) seeping through here ("The Heart Collector"), yet at the same time, there's a lot of what's going on today mixed into Nevermore's mix as well ("We Disintegrate"). Bonus points go to the boys for their ultra heavy cover of Simon and Garfunkel's "The Sound Of Silence." If you're looking for the best mix of traditional and modern Metal, check this out and you'll be happy that you did.(CD)**-MikeSOS**

Nile "Black Seeds of Vengeance" *(Relapse. POB 2060, Upper Darby. PA 19082).* Nile is what other Death Metal bands want to be. Supreme. The tops, bar none. Yes, they are this good. Blending snippets of all that is Metal from Danzig's grind ("The Dream Of Ur") to Morbid Angel's snarl ("Masturbating The War God") to Napalm Death's blasts ("Defiling The Gates of Ishtar") to some of the most thrashing Death Metal riffages heard on CD, Nile is the real deal. Death Metal has never sounded so brutally uncompromising than on their 12 track jewel. Add into the fray Nile's flare for Egyptian instrumentation and music (hence the name, folks), and we've got a potent mix of Middle Eastern moshing madness. Definitely worth a listen for those that consider themselves Metal mavens.(CD)**-MikeSOS**

Nile "Black Seeds Of Vengeance" *(Relapse. 1720 State Rd. Upper Darby. PA 19082).*This is the second release on Relapse for this punishing band from the Carolinas. Once again there is the abnormal (for Death Metal bands) influence of everything Egyptian, from the vocals (which are mostly derived from ancient stories and translated manuscripts), to the inclusion of monk chants and tapping on ancient bowls and pottery and then looped. The band has toured non-stop since the release of their last album, including a jaunt with Cannibal Corpse. Nile is aggressive to a fault; at times the only reprise in the chanting of the monks and the five second delay between songs. It is a all out blast at the senses, attacking the ears as well as the mind with well-conceived narratives. The Mediterranean influences separate this band from their peers, giving them an aura of originality, similar in idea to the make-up with KISS. The twin guitars are absolutely punishing, and the drums are almost atmospheric in their rhythms. The vocals sound like Karl is getting his windpipe ripped out, and he doesn't miss a note. As with the last album, this is a must own for any Death Metal interested maniac. They are the cream of the crop of the newest bands, but they are quickly knocking down the door of their predecessors.(CD)**-Myk**

Nixon Rules "Tricky Dick Says: Fuck You" *(Fetta123@hotmail.com).* This is a new Long Island band formed from the ashes of Santiago 301, and the boys have come a long way since, improving tremendously with Nixon Rules. Everything sounds so tight you'd think Nixon Rules has been around for years. This EP contains eight songs with subjects ranging from a dislike of political bands, typical father figure values in "Board Meetings and Baseball Games," and their love (?) for supermodel, "Roshumba." I think fans of bands like Pennywise and the like would love Nixon Rules. Email these guys to find out how you can score your copy.(CD)**-Chris Munity**

No Apples For Adam *(www.noapplesforadam.com).* No Apples For Adam is an alternative Rock outfit that doesn't bite or sting as much as they hum and sing. On their 12 track CD, this Tennessee quartet's brand of breezy grooves and airy vocals are hard to ignore yet still can be considered fine background music for any 18-34 female demographic television show ("Clone Wars"). NAFA have "smart" songs that don't overpower your eardrums. Instead, they go straight for your brain and try and overwhelm your subconscious with their subtle grooves and distinct melodies ("Bumble,""Over"). If you dig Live, DMB or college Rock, you'll love these guys.(CD)**-MikeSOS**

Nocturnal Rites "After Life" *(Century Media. 1453-A 14th St. #324, Santa Monica. CA 90404).* This Swedish bands returns for their fourth album in five years, a pretty hectic schedule for any band. While this style has returned and exploded with bands that all sound the same (they all want to be Hammerfall), Nocturnal Rites strays from that path and plays a more late '80's style Power Metal sound. There are more harmonics and harmonies with more emphasis on the vocals and drums than the traditional guitar attack. Something else that sets them apart is the vocal range. The high end screams that has become synonymous with Power Metal are not found here. It may be 'cause Johnny can't hit those notes, or maybe doesn't feel it necessary. Whatever the reason, they are not needed. The song structures are strong, and the songs themselves flow from start to finish. The things that break up songs—like screams and wanky guitar solos—have been eliminated. This takes away the parts of the songs that can break the concentration of the listener. A well-crafted record and a joy to listen to.(CD)**-Myk**

Not Saved "Shit Sandwich" *(Cheap Drugs, 2363 Garfield St.. Bellmore. NY 11710).* Don't let the record title fool ya; Not Saved is one of the most original bands to come out of Long Island, and has a line-up that includes members of Redshift, Splinterface, and Pervert. These six songs are a rollicking mix of Hardcore and Psychedelia that could easily fit a on the Man's Ruin label.(CD)**-Rich**

Nothingface "Violence" *(TVT. 23 E. 4th St., New York. NY 10003).* TVT make their entrance into the Nu Metal stadium. I believe this is Nothingface's second album, but I don't remember what label they were on previous to this. They have their heavy guitars and vocals that crisscross Metal and Hardcore styles. The drummer plays some interesting fills behind the songs, and there are also some sung choruses that display the vocalist's diversity. The problem is, the band doesn't really do anything diverse. They fit into the mold that any other band like this does. You wouldn't listen to a song and say "Hey, it's Nothingface!" If you're into this style of music, you're more likely to say "What band is this?" The record is solid, just not really original. You won't be unhappy with this disc if you get it, but you probably shouldn't go out of your way to pick up.(CD)**-Myk**

One Minute Silence "Buy Now* Saved Later" *(V2, no address).* This could be the most derivative piece of crap I have ever had the displeasure of subjecting myself to. Riffs stolen from Iron Maiden, and an overall style that rips off Rage Against The Machine make this maddening at best. It's produced by Colin Richardson of Napalm Death, Fear Factory, and Machine Head fame, but this record is so bad it discredits all of his previous achievements. I can't believe Richardson would stoop so low as too even work with these sonic pirates. I don't know that I've ever heard a band so blatantly trying to make it big by playing what's popular at the time. Shame on One Minute Silence, and V2 for releasing this. May this band's career end in a flaming mess, so we never have to hear from them again.(CD)**-Myk**

Orphanage "Inside" *(Nuclear Blast. 1453-A 14th St. #324, Santa Monica. CA 90404).*This is Orphanage's first release for Nuclear Blast, but I believe their third overall. The males vocals are heavy—very Death Metal like—while the female vocals are just short of the operatic style so common in this genre. The drums are good and solid, but nothing over the top. The guitars are very chunky but mixed into the background somewhat. These are the best parts of the record. The keyboards sound like somebody beating on a Fisher Price xylophone, and the goth parts that are interspersed are forced and break up the songs badly. The rest of the parts, while okay instrumently, are mixed poorly, giving it the illusion that the instruments are fighting each other for supremacy. Needless to say, there are far better Goth-Metal bands, and a person can't own everything (believe me, I've tried). Here is a good place to start thinning the herd.(CD)**-Myk**

Orphanage "Inside" *(Nuclear Blast. POB 43618, Philadelphia. PA 19106).* Orphanage is a six person Gothic Metal outfit from Holland with an 11 track CD that provides many Jekyll and Hyde moments; they go effortlessly from lush soundscapes to gritty Goth Rock at the drop of a dime, thanks to not only the dual male/female vocal combo ("The Stain Remains"), but also to their fine composition skills. It's almost as if there are two bands rolled into one large symphonic Hard Rock outfit. Armed with catchy hooks ("Deal With The Real") and a true sense of how to use dynamics, Orphanage is one of those few bands that is hard to pigeonhole but very easy to enjoy. If you've got an open mind and enjoy bands that crossover genres well, check out Orphanage.(CD)**-MikeSOS**

Overkill "Bloodletting" *(Sanctuary, 1976 East High St., Pottstown, PA 19464).* This is the tenth release by this long-time standing band. Still sporting two original members after all that time is impressive. DD and Bobby "Blitz" are still trucking along for what seems like 15 years. This is the heaviest record I have heard from Overkill in a while. The drums are thunderous and the guitars still feature those old school Thrash rhythms. Bobby's voice has changed somewhat as he has gotten older. While at times he has that classic Overkill sound, there are more than one instance where he reminds me of both UDO and Keith Caputo. But this album is a real testament to the will of people. Overkill, at one time, was at

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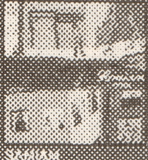

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ne top of the game. They also—in the '90s—fell to the bottom of the game, but they never ave up. Now that Metal is a useable word again, they resurface with one of their best efforts n years. Longtime fans will truly be proud of their accomplishments. And there's not even ne Rap Metal note. For that I say thanks.(CD)**-Myk**

ocket From the Crypt "Group Sounds" *(Vagrant. 2118 Wilshire Blvd #361. Santa Ionica. CA 90403).* I seem to remember that the last RFTC record I heard was decent, but bit subdued when compared to that band's previous work. *Group Sounds*, however, evitalizes the stomping, dirty Rock n' Roll and noisy horns that inspired keggers coast to oast. Though later in the album two or three songs kick down into a lower gear, the ROCK eally stands out here. *Group Sounds* ain't perfect, but it's still really strong.(CD)**-Rich**

hutdown "Few and Far Between" *(Victory. 346 North Justine. Suite 504. Chicago, IL 0607).* Shutdown returns with their second full-length and also second release of the year. his band has really gotten much better over the years, and are no longer a bunch o' kids umping around like it was 1987. The band members are now older and more mature, and etter players. They have excellent gang vocal parts, and include a great cover of Warzone's Don't Forget The Struggle." The vocals are, still, my only contention. While Mark's voice is etter than it once was, his vocals are still very piercing and high. He has great timing, and is vocal is powerful, but it sounds like nails on a chalkboard at times. The music is heavier han it's ever been, which they managed without sacrificing any of the speed. Musically, this s one of the best NYHC records all year. I wish I could get used to Mark's voice, 'cause it fits he formula perfectly. Maybe a bit more age and roadwear will get him where he needs to be. Right now I would rate Shutdown between 80-85 out of 100; the record is **that** good despite ny nit-picking.(CD)**-Myk**

ix Feet Under "Graveyard Classics" *(Metal Blade. 2828 Cochran St. PMB 302. Simi Valley. CA 93065).* Six Feet Under take a heavy hand to some classic Metal and Punk ongs on their latest release *Graveyard Classics*. Chris Barnes and company snarl their way hrough 12 tracks that range from Hendrix ("Purple Haze") to the Sex Pistols ("Stepping Stone"). Armed with downtuned firepower and manned by Barnes' classic growl from hell, his album kicks ass not only in performance, but also in content. Much like Metallica, who ive musical props to all that inspired them, SFU choose to pay homage to the obvious AC/DC, Exodus) to the obscure (Angel Witch, Savatage) all with the same vigor and ttitude. Standouts include their version of "Sweet Leaf" and a dual lead vocal (with John Bush from Anthrax) on the Scorpions blazer "Blackout." If you'd like to hear a heavy Metal band give props to those that inspired them while putting their own unique twist on their nfluences, pick this puppy up.(CD)**-MikeSOS**

ix Feet Under "Graveyard Classics" *(Metal Blade. 2828 Cochran St.. PMB 208. Simi Valley. CA 93065).* The second disc this issue by a band doing covers of their favorite bands. These are becoming almost as common as tribute records. Fortunately, I really like SFU, and apparently I have the same taste as many of the members of the band. Everything s in that SFU style, that 1987 Florida Death Metal style ala Obituary. Chris Barnes has nanaged to get some true range in his vocals to hold the original tunes, but not so much o lose his fans. Six Feet Under always seems to put something out when they are getting ar between releases. Whether it is an EP, a live album, or a disc full of covers, they manage o get something out to their fans. Some of the songs here are just unruly; bands you could never picture played in Death Metal style are presented here very matter of factly. Some of he songs and bands include AC/DC "TNT," Black Sabbath "Sweet Leaf," Jimi Hendrix "Purple Haze," Venom "In League With Satan," Dead Kennedys "California Uber Alles" and he Scorpions "Black Out." Now I get all the pot reference songs, SFU has that pot rights stance. But some of these other songs just blew my mind. The disc is a lot of fun, and once again it is nice to see where a band has come from. I urge the fans of SFU and Cannibal Corpse to check this out, as you might find some new bands to check out as their influences are obviously varied. Sometimes it takes a band to tell a fan what to look for. PS: If you're a fan of the bands covered, you don't necessarily want to pick this up, as it may anger you to hear your fave bands annihilated.(CD)**-Myk**

Sixer "Busted Knuckles and Heartbreak" *(TKO. 4104 24th St. #103. San Francisco. CA 94114).* Sixer is a punchy Punk Rock band with five song selections that would remind you of Social Distortion in their bit of Rockabilly swing ("Fallen Angel"). Definitely very catchy, Sixer combines group sing-alongs with a Punk Rocksnarl and a three chord stomp that rivals Rancid and Green Day ("Truth Hurts"). If you're in need of some good old fashioned Punk Rock and Roll with grit without pretense, check out Sixer.(CD)**-MikeSOS**

Sixty Watt Shaman "Seed of Decades" *(Spitfire. 101 Bay Ave.. Hicksville. NY 11801).* Maryland's best kept secret is ripe for the picking, Rock fans! A quartet by the name of Sixty Watt Shaman is bound to explode into a dive club near you and blow you away with selections from their debut 13 track gem. If any album was considered for absolute rocktitude, this would be it. Blending the down home dirty Sabbath meets Skynyrd sound completed by a booming rhythm section and vocals that go off the charts, SWS is a surefire winner. This quartet stomps like Sabbath ("Seed Of Decades"), are as eclectic as Clutch ("Rumor Den"), stings like Kyuss ("Devil In The Details") and quite possibly plays the most real version of Stoner Rock out there on the circuit today ("Red Colony"). For a ride you'll never forget, check this CD out immediately.(CD)**-MikeSOS**

Space Robot Scientists "We've Got A Time Machine" *(Rok Lok. POB 137. Rocky Point. NY 11778).* Space Robot Scientists is a trio of marginally sane techno-geeks from the Island that mix programmed beats with live guitar. The opening track, "Colin Ferguson," is my fave here, because the spastic guitar riff veers nearly out of control over a dance beat. Space Robot Scientists will ultimately be compared to Devo, but that doesn't quite hit the mark. Quirky.(CD)**-Rich**

Spark Lights the Friction "Cocaine Honeymoon" *(Hex. 201 Maple Lane. N. Syracuse. NY. 13212).* Six songs from this Post-Hardcore/melodic Punk band. This is pretty good...I'd describe it as a mix between Snapcase and ErrorType: 11.(CD)**-Mr. Noiz**

Squirrels From Hell "The Sound and the Furry" *(Rodent. POB 123, Hellsville, NY 11801).* On their latest, New York's legendary Squirrels From Hell offer an eight song journey that delves into a world of poppy Garage/Surf Rock, relying heavily on whimsical vocals and quirky lyrics. While this may not appeal to fans of Hardcore, Punk, or Metal, those with a sweet tooth for the Estrus sound will find much joy here.(CD)**-Alex**

Stefynie Rosenfeld "Good Girls" *(1850 Commonwealth Ave., POB 26, Brighton, MA 02135).* Sometimes all you need to hammer out a good tune is an acoustic guitar and a pretty voice to sing the song. Just ask Stefynie Rosenfeld, whose six song, stripped down Folk Rock is just what the doctor ordered to cure your ills and wash your cares away to. Her subtle phrasings with the simple yet effective guitar (and sometimes bass for extra seasoning) works ("Bread Of Puritans"). While other female artists are beefing it up and screaming their heads off in a riot grrl frenzy, Rosenfeld opts to go a kinder, gentler route with striking results ("Good Girls").(CD)**-MikeSOS**

The Stryder "Masquerade in the Key of Crime" *(Equal Vision. POB 14. Hudson. NY 12534).* "Emo"-infused Pop Punk in a Saves The Day vein, though the musical proficiency and sheer harmonic sing-along hook-hook-hook onslaught of the aforementioned band (whether you like them or not) is seriously lacking here. Middling whiny relationship-gone-bad clutch yourself and moan-oozing fluff that even a tight production job can't save. You've heard it before, they're doing it again. Oh well.(CD)**-Ramek**

Sucker "Get On Board" *(suckermusic@mindspring.com).* Sucker is another one of those Funk Metal outfits that we can thank Rage Against the Machine for. Based out of Colorado, this quartet shows that they can put together a competent blend of Hip-Hop charged Hard Rock with bits of positive messages strewn about ("Protest"), but in today's super saturated market, who can't? Their 311 meets the Chili Peppers faux Funk is pretty played out ("Have Patience"), but it's when they turn it up and punk it out ("Funny") that they display the musical solidarity that they strive for.(CD)**-MikeSOS**

Superjaded "An Inch Below E" *(www.superjaded.net).* Superjaded is a faceless Rock Pop outfit that take the worst of '90s Rock and makes it their own. Ugh. Their pre-Pumpkin chrome dome imitations fall flat ("Astronaut"), as does the overall feel of this 10 track disc. There's even an acoustic reprise of one of tracks on the album ("Time To Change"). Yeah, that's necessary. Avoid the innocuous void of Superjaded.(CD)**-MikeSOS**

Supershine *(Metal Blade. 2828 Cochran St #302, Simi Valley, CA 93065).* A supergroup side project from Doug and Jerry of King's X, and Jeff and Bruce from Trouble. Throw in the keyboard player from Galactic Cowboys and you have a pretty formidable line-up. It's kind of funny; each of these individual bands is almost unlistenable to me (excluding Trouble's early records), but when you put together their three separate influences to buffer each other, they come up with something far more palatable. It produces a really groovy Stoner Rock sound, similar to what The Crazy World Of Arthur Brown was doing. Doug's vocals are very bluesy, while the guitars maintain that doomy sound (although they are a little more cheery than the typical Trouble fare), and the keyboards are kept to a moderate amount. The guitar solos are grooving while the bass keeps that grounded thumping sound. Far better than any of the individual efforts put forth lately. At times, this really reminds me of Foreigner.(CD)**-Myk**

Symphony X "V" *(Metal Blade. 2828 Cochran St. PMB 302, Simi Valley, CA 93065).* Symphony X's latest release is a masterpiece of epic Metal. This 13 track disc shines with musical virtuosity from end to end, as this New Jersey quintet mixes the progressive Metal tones of such luminaries as Dream Theater and King Crimson with the symphonic wherewithal of any famous contemporary composer. These ultra talented musicians have actually put together a CD that sounds as majestic as a *Star Wars* soundtrack, yet cuts and feels as heavy and intense as a Priest or Maiden release. Symphony X creates one of the most sterling Metal sounds to date with their combination of lethal axe work and strong Metal rhythms ("Evolution") with lush interludes ("On The Breath of Poseidon"). Achieving a perfect balance between serene and extreme ("Rediscovery"), Symphony X is a must hear for the disenchanted Rock fan who thinks that all that roam the earth these days are baggy-jeaned hip hop rockers. Pick it up and get swept away.(CD)**-MikeSOS**

Synthetic 16 "Your Water" *(Resurrection AD. POB 763, Red Bank, NJ 07701).* This disc caught me by surprise. Why? Mainly because this band specializes in lush, guitar heavy Indie Rock with Emo tendencies. Echoey, hypnotic vocals combined with fuzzy powerchords and spacey six string effects make for an excellent final product. Fans of such bands like

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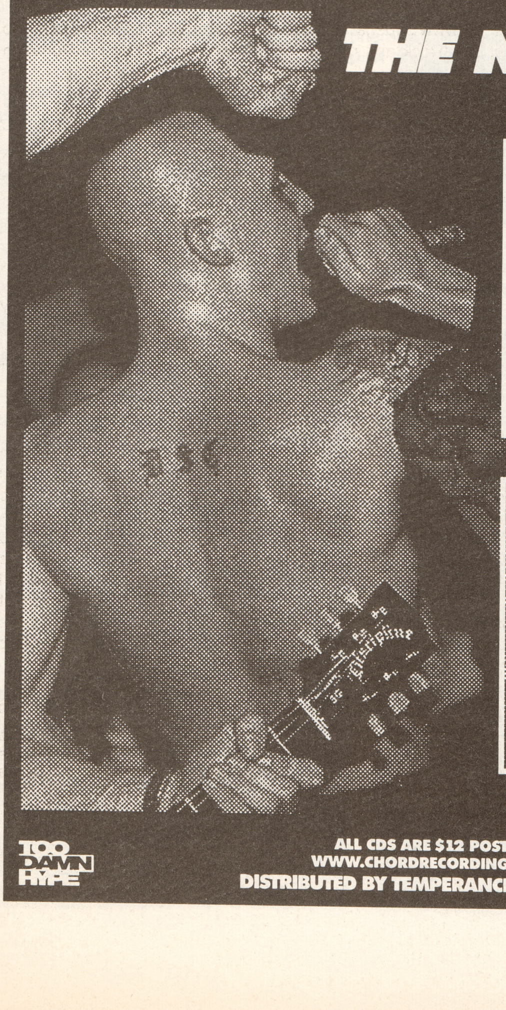

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Hum and Far will be enthused by the sonic orgy residing within this CD.(CD)-**Alex**

The Telegraph "Switched On" *(Jump Up! POB 13189. Chicago. IL 60613)*. Straight outta Detroit comes this band that's been around for awhile with two new additions to their line-up, Matt Van from the now defunct Parka Kings, and Derek Grant (ex-Suicide Machines and Thoughts of Ionesco). The Telegraph fall into the category of ex-Ska bands going for a Rock/Emo/Pop sound with horns here and there. I'm not a big fan of this kind of thing. If you like The Hippos or Step Lively, you'll dig this CD.(CD)-**Chris Munity**

Tristan Psionic "Mind the Gap" *(Sonic Unyon. POB 57347. Jackson Station. Hamilton. Ontario. L8P 4X2. Canada)* So this CD is doing nothing for me. Sorry, just Indie Rock a la Superchunk, with riffs that once in awhile go into that My Bloody Valentine thing. I've heard it before by other bands that do it better. I wanted to like this, as I enjoy Sonic Unyon's releases, but this doesn't do it. Wah!(CD)-**Jack**

Tristania "Beyond the Veil" *(Napalm. POB 382. Bremerton. WA 98337)*. Tristania is one of the best selling Goth Metal outfits worldwide and it's easy to see why judging by their new 10 track disc. Not only can you run down the checklist and find everything here to produce a fine Goth Rock outfit, but Tristania go that extra mile to include some unorthodox sounds and styles to enhance the beauty of their sound. Whether it be the use of a fiddle ("Beyond The Veil") or a Gregorian chorus ("Heretique") backed by a techno beat, Tristania adds it all on top of their already solid Goth Metal mix for a sublime listening experience. If you like Gothic Rock/Metal and Type O is a bit too campy for you, check out Tristania and see how it's done when taken deadpan seriously.(CD)-**MikeSOS**

Trust No One "You've Been Warned" *(Eulogy. POB 8692. Coral Springs. FL 33075)*. Fairly streamlined sounding Metalcore with more than a nod to the chugga-chugg Hatebreed-esque style. Expressions of frustration, intense rage, sorrow, and gloom seem to permeate the majority of the lyrical content here, messages of discontent belched out in gravel-coated surly fashion, to the a gritty wall of massive bruising riffage, and roaring percussion that ensues. Not especially groundbreaking in it's by-the-books bludgeoning presentation, but decent in its uncompromisingly brutal delivery nonetheless. Not bad.(CD)-**Ramek**

The Thumbs "All Lesser Devils" *(Adeline. 5337 College Ave. #318. Oakland. CA 94618)*. Six songs and one Smiths cover of "Please Please Let Me Get What I Want." Pretty cool, at times political, Punk Rock that sounds like Bill-era Pinhead Gunpowder and Dillinger Four. Back and forth vocals and raw musicianship that's sure to please your average punker. I hope these guys come around on tour near me.(CD)-**Chris Munity**

Until the End *(Equal Vision. POB 14. Hudson. NY 12534)*. Until The End is a Straight Edge Hardcore band, and they're damn proud of it. On their five song release, the double lead vocalists take this quintet through an introductory course through anger and frustration 101 ("Running In Circles") as the music keeps the feel thick and thrashy, a la Madball and Hatebreed ("As Friends Fall"). Straight Edge messages with a Metalcore background is what UTE is all about, and they take the tough guy route to express their style. Definitely something for those that may need a wake up call, but overall, a solid musical offering that you leave you thrashing all the way.(CD)-**MikeSOS**

Usurper "Necronemesis" *(Necropolis. 136 Lawrence St. Ste. 3A. Brooklyn. NY 11201)*. If there was a band that you could pick up, put in all leather and have them rip up the stage, you would call them Celtic Fros-- I mean Usurper. This record is so Frost-influenced it cannot be avoided. Diabolical Slaughters vocals are so much like Tom Warrior's that if he played with Martin Ain no one may even notice. There is no denying that Usurper has gone to the next level though. Slaughters, in addition to being Tom Warrior reincarnated, also unleashes some Black Metal style screams that would make Shagrath cringe in his boots. The music as a whole is lightyears faster than Frost ever was, and the solo stylings are completely different in tone. Usurper have proven themselves true road warriors with endless touring. Here is a new school Death Metal band that the old school can truly embrace, as well as be attractive to the most die hard Black Metaller or new school Death kid. This reminds me of many of the reasons I started listening to Death Metal and Thrash in the mid '80s.(CD)-**Myk**

Usurper "Necronemesis" *(Necropolis. POB 14815. Fremont. CA 94539)*. Usurper is one of those bands that plays the classic Death/Thrash Metal style. You know the type, the bands that relies on a good riff, heart-stopping solos and thunderous drums to get their point across ("Deathwish"). Rocking out like it was 1989 all over again, their latest 10 track disc is a throwback to the Metal community that has traded their leather jackets and spiked wristbands in for cargo pants and baseball caps. Not as crushingly heavy as, say, Napalm Death or Nile, these guys seem like nothing compared to today's brutal outfits. Yet Usurper maintains a steady level of Metal licks ("Necronemesis," "Warriors of Iron and Rust") that's bound to please those that still get off to Obituary and early Slayer. Not for everyone, but a solid effort by a Metal band trying to bring the glory days of Metal yore back(CD)-**MikeSOS**

V/A The Loiterers/Endangered Feces "Something For the Kids" *(Handi-Cock/Riotous Assembly. POB 16396. Portland. OR 97292)*. Two Long Island bands offer four songs each. The Loiterers pogo away, sounding very much on target for a band known for its excess. Endangered Feces, one of my fave local acts, play "John Bobbit's Prayer," "Attempted Birdhouse" (featuring the vocal stylings of Dr. Shawn Clap), dismember The Loiterer's "Sniffing Gasoline," and close with their crowd-pleasing classic "Don't Drink the Milk." Yet another example of punk putting a smile on my face.(7")-**Rich**

V/A "Disarming Violence" *(Fast Music. 401 Broadway. Suite 2011. New York. NY 10013)*. This is a compilation to benefit for the PAX Organization, a powerful force in the Anti-Gun Violence Movement. They want to create a powerful national momentum that is positive, youthful, and exciting. I'm down with that. You can tell they went out of their way to find good bands 'cause this is an all-star lineup. It's got Dag Nasty, All, Youth Brigade, Pinhead Circus, Blanks 77, Dynamite Boy, A New Found Glory, Ann Beretta (who I'm starting to dig), The Sharpshooters, and NOFX. The song "New Dress" by Luckie Strike is my favorite on here as their singer (female) has such a sweet voice. The Blanks song "Fuck Halloween" fucking smokes. All's "College Town" makes me want to cry. In a world of so many shitty comps, this one is quality stuff. Oh yeah, it's for a really good cause. What more do you need?(CD)-**Corporate Whore**

V/A "Disintegrated: A Cure Tribute Compilation" *(Too Damn Hype. POB 15793. Philadelphia. PA 19103)*. So maybe I shouldn't review this, as I'm neither a fan of tribute albums nor am I into the Cure. I don't know, Robert Smith don't do it for me. Cave In does "Plain Song" which is a pretty good tune. Others are Neck ("Last Dance"), Voice of Reason ("Lullaby"), Bad Luck 13 Riot Extravaganza ("Pictures Of You") and Together We Fall ("Untitled"). The best song on here is Another Nothing's "Same Deep Water As You." It starts off really slow for four minutes or so, then the band kicks into gear and starts tearing ass; then it slows down again into a really mellow guitar solo. Nice. I guess you might want to check this out if you're a diehard Cure fan, but naturally, you'll probably like the originals better.(CD)-**Corporate Whore**

V/A "The Ecstasy of the Agony" *(Alternative Tentacles. POB 419092. San Francisco. CA 94141-9092)*. Alternative Tentacles does it again! First my Wesley Willis CD and now this 30 track comp showcasing 30 different artists, most of which you probably already love. SNFU, Lard, NoMeansNo, Half Japanese, The Dicks, Fartz, and Creeps On Candy are all on here, to name a few. Excerpts from Jello speaking, as well as Mumia Abu-Jamal, Howard Zinn, Angela Davis, and Noam Chomsky. Pitchshifter does a song called "Un-United Kingdom" live from the Reading Festival, which fucking rocks! This is also my first listen to the No WTO Combo ("New Feudalism"), and if this is any indication of the full-length...well, let's just say that I'm a happy man. Queen Bee and Iowaska, two bands I never heard, closes this out with my other two favorite tracks, "Baraboo" and "Modranicht." The riff on "Modranicht" is fucking killer. I'll shut up now. Just buy it.(CD)-**Corporate Whore**

V/A "The Emo Diaries" *(Deep Elm. POB 36939. Charlotte. NC 28236)*. This is the fifth and final chapter of this long-lived Emo compilation series. I've heard a few of the previous installments, and can only say that this one doesn't do much for me. Maybe I am bored with Emo, or am very particular with the Emo that I like, but there really isn't anything that stands out on this disc. I would, however, recommend this to anyone who is into the genre, or wants to hear the next wave of emo.(CD)-**Mr. Noiz**

V/A "Free The West Memphis 3: A Benefit For Truth and Justice" *(Koch. 740 Broadway. New York. NY 10003)*. This is a comp/benefit for three young men who were convicted of the murder of three young boys during a satanic ritual. Their convictions were based mostly on bias and shitty police work ("On the night that the children were reported missing, Officer Regina Meek received a call to investigate a man in the ladies' restroom of a nearby Bojangles restaurant. According to the manager of the restaurant, the black man was muddy, bleeding and mumbling, but Meek simply drove through the restaurant's drive-through window without getting out to even take a look.") Twenty four hours later, long after the bodies had been found, officers returned to the Bojangles restaurant, which was only a few blocks from Robin Hood Hills woods, and this time the officers actually got out of their vehicle and entered the building. Blood scrapings were taken from the walls and tiles in the restaurant, but Detective Bryn Ridge apparently didn't feel that this potential evidence was very important, because he later testified that he "lost it."

And oddly enough, "Black concert T-shirts were held up as evidence in an American courtroom in the 1990s as "proof" that Jason Baldwin was capable of murdering three 8 year olds." You can read more about this on the web at www.wm3.org. This comp features music by Rocket From the Crypt, Zeke, Murder City Devils, Nashville Pussy, and 11 other well known artists.(CD)-**Mr. Noiz**

V/A "Fueled By Ramen Records: Audio Catalog" *(Fueled By Ramen. POB 12563. Gainsville. FL 32604)*. A sampler from the Fueled By Ramen catalog, and then some. The Stereo sounds like a really bad ALL, as does Pollen. The Impossibles try to sound like Weezer and fail. Jersey has current and ex-members of Grade, and delivers one of the better songs on this CD, with "Sweet Redemption." They sound a little like Kid Dynamite. The Causey Way sounds like a cross between Devo and Sonic Youth. Animal Chin wants to be the Police, but Alkaline Trio are awesome; they mix Sunny Day Real Estate vocals with Jawbreaker/Samiam music. Blue Line Medic sounds like Jawbreaker too. Spitfire is Hardcore. Limp delivers a pretty good Pop Punk song. Discount cover Billy Bragg's "A Pict Song." Ann Beretta sounds like Rancid jerking off Avail. Also check out songs by Hardcore folks Ensign and Toe to Toe. The last song is by Slow Reader, and is sorta acoustic.(CD)-**Chris Munity**

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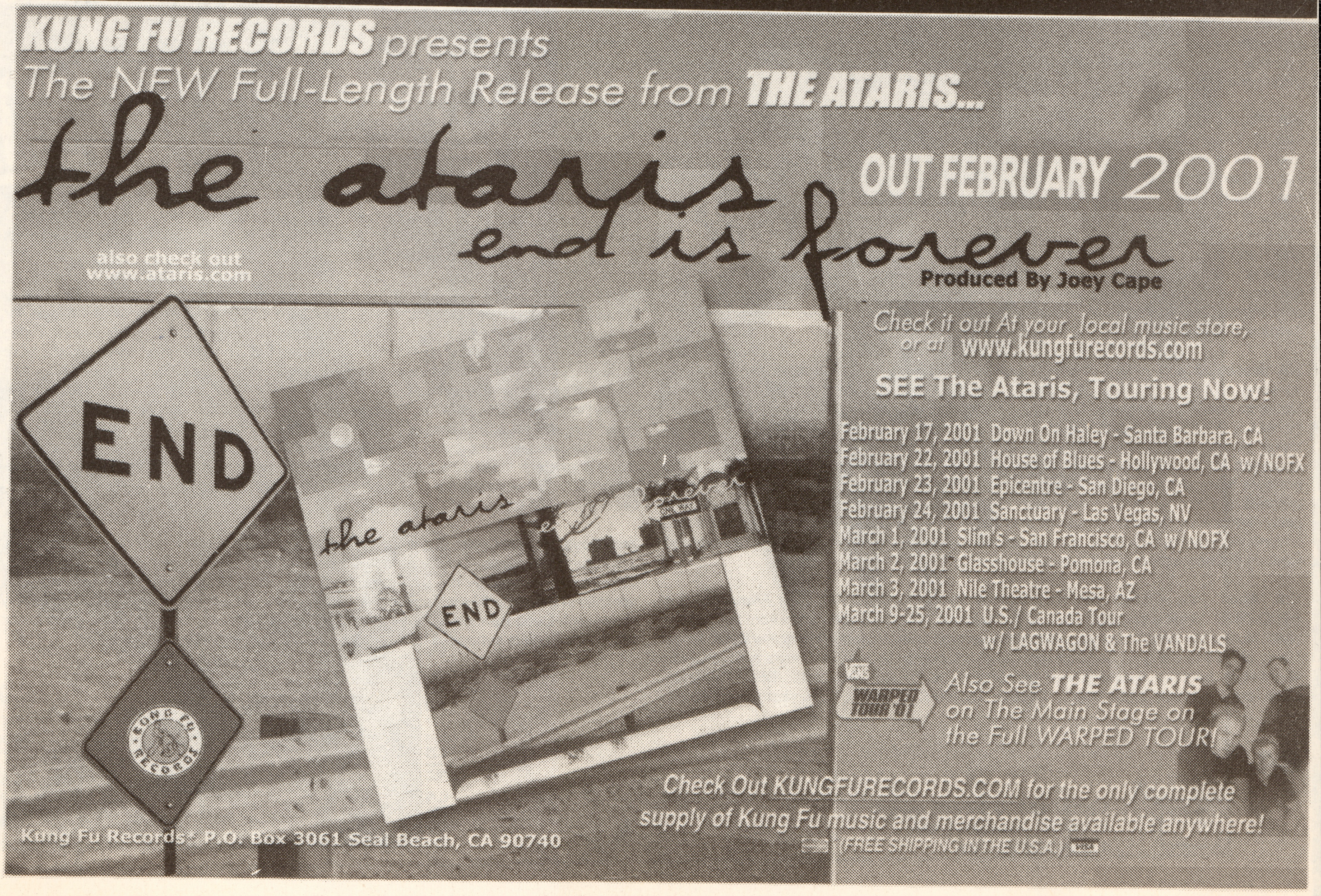

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The Vandals "Look What I Almost Stepped In..." *(Nitro. 701 Warner Ave. F PMB 736. Huntington Beach. CA 92647).* This one definitely makes my Top Five for the year, even though Josh Freese didn't play on it. I don't think I'll ever tire of songs about pedophilia, happily getting dumped, and overall being a loser. To the mix they've added *Behind The Music*, which gives a model run-down of a band who signs to a major and then ultimately falls apart, only making fun of Josh in the final verse. Regardless, I can't get enough of The Vandals... (CD)**-Darren**

V/A "Gateway To Hell 2: Tribute To Slayer" *(Dwell. POB 39439. Los Angeles. CA 90039). Gateway To Hell* was one of the best tribute records Dwell ever released. It was brutal, and exposed some of the best truly underground bands to the most direct market possible, fans of the true innovators of the underground, Slayer. Keeping with that tradition, Dwell produces part two, once again bringing together 15 of the most extreme Metal bands in existence to pay homage to the gods of extreme. There are some true highlights indeed! For example, this is one of the last recordings ever by Angel Corpse, doing "Kill Again." Hate covering "Post Mortem," Incantation playing "Hell Awaits" and Thy Infernal doing Black Magic are the cream of the crop. But, there **is** one track that is so downright offensive the band should consider suicide for even attempting to play it, never mind record it. Mystifier doing "Tormentor" is a whole alternate form of blasphemy, a torture to those minions of Hell that are forced to endure it. That track aside, this is a really good collection and looks to be the beginning of an awesome series, provided Dwell can keep getting talent of this caliber.(CD)**-Myk**

V/A "Girlfight: Music From The Motion Picture" *(Capitol. 1750 Vine St.. Hollywood. CA 90028).* What's this? A movie about girls and fighting with nothing by The Candy Snatchers on the soundtrack? What's this world coming to? Nevermind, Santana is on here! This contains some Hip Hop, except it's a more soulful Hip Hop, not that bullshit DMX stuff people listen to. Dilated Peoples featuring B Real from Cypress Hill (best song, "Pass the Blunt") is on here. Fat Joe, Ness, Cole featuring Queen Latifah...this includes all yer faves. Uh oh.... "Tropicana," by Theodore Shapiro, is a crappy piano ballad, which I'm assuming coincides with an emotional crescendo in the movie. The Cuban Link track, "Project Party," mentions Rocky Balboa and smoking blunts with security guards in the same song, and therefore, is the greatest song of all-time. My sister likes this stuff, maybe your sister will like this too.(CD)**-Corporate Whore**

V/A "Punks, Drunks, and Other Junk" *(Burnt Hairy Butt. 7 Spinnaker St.. Sandwich. MA 02563).* When I saw the title, I thought I got a new Junk Records sampler. I was wrong, but I'd be lying if I said I was disappointed. What ya get here are some crusty, Punk Rock, Oi! chanting, drunken ass songs from bands such as Jakkpot, The First Downs, Delbombers, Nobody's Heroes, The Commies, The Chumps, Ignorance Park, and The Zillionaires. The Dimwits deliver the best track on here with "A Little Bit More." It's a song about getting drunk and getting more drunk. Cool. I agree. Belligerent 86 gives us "Belligerent 86" which is a cool little Oi! tune. These bands thrive on having no class, being drunk, being punks, and getting more drunk. Pass the 40 oz...(CD)**-Corporate Whore**

V/A "Right In The Nuts: A Tribute to Aerosmith" *(Small Stone. POB 02007. Detroit. MI 48202).* This is a double disc collection of some of the best in the Garage, Southern Rock scene. All the songs are Aerosmith covers, but that's where the comparisons end. Bands that cut their teeth on these classic songs are: Atomic Bitchwax, Electric Frankenstein, Iron Boss, Roadsaw, Raging Slab, Red Giant, and Alabama Thunderpussy just to name a few. Some of the songs include "Sweet Emotion," "Toys In The Attic," "Walkin' the Dog," and "Rock In A Hard Place." There is a total of 27 bands doing the same amount of tracks. The odd thing about this tribute is the obscurity of the songs; with the exception of "Sweet Emotion," none of the songs would be considered "hits". There is no "Dream On," or any of the other seminole '70's material. For the uninitiated, this could be a real eye opener, not only introducing all the great bands on this comp, but a whole slew of fairly unknown Aerosmith tracks.(CD)**-Myk**

V/A "Scene Report" *(Triple Crown. 331 West 57th St. PMB 472. New York. NY 10019).* A 21 song collection of Hardcore from NYC to Califòrnia, mostly of the new school and Metalcore persuasions. Heavy chug-chugg metallic riffage, and chaotic surly raging stuff by the likes of Mushmouth, Death Threat (from Connecticut), Ringworm, No Redeeming Social Value, Hoods, Irate, and One4One can be sampled here, in addition to the hockey/booze obsessed old school sing-along antics of Long Island's Two Man Advantage, the melodic posicore flavor of Connecticut's Voice of Reason, and the classic old school NYHC style wielded by Downlow. A solid endeavor, one that succeeds primarily because it covers a pretty diverse array of Hardcore sounds and styles that exist today. Something for just about anyone into Hardcore to enjoy, though, as mentioned before, the content is a bit weighted towards the new school Metal side of things.(CD)**-Ramek**

V/A "Short, Fast + Loud Vol. #1" *(Slap A Ham. POB 420843. San Francisco. CA 94142-0843).* What a concept! Forty of the harshest new Hardcore bands from around the world. Most of the bands play your typical Noisecore/Power Violence/Hardcore/Metal. Since I only liked three of the bands on this CD of undecipherable lyrics (there's a lot of Death Metal-style barking, moaning and grunting). The bands: Aftermath, BSE, Catheter, Dataclast, Daybreak, Dead Nation, Despite, Discordia, Dread 101, Dumbstruck, El Nudo, Entropia, Existench, Fetus Eaters, Goat Shanty, In Control, Insult, Iron Lung, Kontortion, Lana Dagales, Life In a Burn Clinic, Life's Halt, Mouthbreather, Mukeka Di Rato, Otophobia, Peruke, Pig Nation, Point of Few, Progeria, Ruinacre, Ruination, The Scarlet Letter, Shank, Spaul, Totally Ridiculous, Tusks of Blood, The Ultimate Warriors, Uniq, What Happens Next?, and Wilbur Cobb. My favorite tracks were from Dead Nation, The Scarlet Letter and What Happens Next?(CD)**-Chris Munity**

V/A "Tales From the Crypt: Monsters of Metal" *(The Right Stuff/Capitol. 1750 N. Vine St. Hollywood. CA 90028).* This is a 15 song compilation of The Cryptkeeper's favorite "easy listening" tunes. Metal gods like Black Sabbath, Armored Saint, Megadeth, Pantera, Judas Priest, Prong, Dio, Anthrax, Mercyful Fate, Entombed, Metal Church and Queensryche give us some of their best songs. My favorite was Pantera's offering of "Cemetery Gates (Demon Knight Edit)." Two songs that I haven't heard in a while that brought back some good memories were Queensryche's "Eyes of a Stranger," and Prong's "Snap Your Fingers, Snap Your Neck." A perfect CD for the metalhead in all of us. (CD)**-Chris Munity**

V/A "This Is Your Music" *(Skunk/Cornerstone RAS. 2691 Dow Ave. #C-2. Tustin. CA 92780).* Today must be my lucky day. Another stellar comp, this one with four artists: Monsieur Leroc, Half Pint, Secret Hate, and The Applicators. Monsieur Leroc is some funky-ass-let's-get-drunk-and-start-dancing type of shit. It will go over quite well at the next Disco/Soul/Funk/Punk party you throw. Half Pint is the shit! He is the "Corporate Whore proclaimed" master of modern day Reggae. Whether on album or on stage, the guy makes ya want to cry. Secret Hate deliver three tracks of what I thought would be thrashy Punk, but the song "Love Enough 4/2" is a nice little raw pop ditty followed by a Punk Rock instrumental. The Applicators (can't wait for the full-length) donate some nice female-fronted Punk Rock, with a light pop edge, to close this out. NICE (my hand is forming a claw as I say that)!(CD)**-Corporate Whore**

V/A "What Has Two Thumbs and Loves Long Island Punk and Hardcore" *(Traffic Violation. POB 772. Setauket, NY 11733).* Aaaay...! The cover art is nothing less than a big picture of...THE FONZ! You get a line-up that includes Jan Cux, Mad Cow Dizeaze 182, Porcelain Decay, The Insurgent, and On the Might of Princes, whose "Hell or High Water" is my fave cut, if forced to choose. As with all Traffic Violation releases, the layout is funny, thought-provoking and eye-grabbing; there's even a discourse on "Fonzie joke as a metaphor of the punk scene" included. Verrry cool. I hear there's even a limited amount on red vinyl!(7")**-Rich**

The Von Zippers "Blitzhacker" *(Estrus. POB 2125, Bellingham, WA 98227).* This collection of previously released 7" and comp tracks by this Canadian band is chock full o' Rock n' Roll the way it's meant to be played, with fast, slashing guitars and yelled vox that constantly cross over into the red zone; there's even an organ on a few tracks which doesn't slow the party down! Yet another example of Mr. Crider's incredibly good taste.(CD)**-Rich**

Voodoo Glow Skulls "The Potty Training Years" *(El Pocho Loco. 3838 Jackson St. Suite D. Riverside. CA 92503).* This contains previously released material circa 1991. I heard the bootleg version of this years ago and wasn't the biggest fan of it, just because I was constantly listening to *Who Is, This Is?* Considering the last few VGS records, this sounds good. There are early versions of songs that appear on *Who Is, This Is?* and *Firme*. Also included are covers of The Clash's "Should I Stay or Should I Go?" and the Descendents' "I'm Not A Loser." This is for the VGS fan.(CD)**-Chris Munity**

The White Octave *(Deep Elm. POB 36939. Charlotte, NC 28236).* I've listened to this quite a few times and can't tell if I like it or hate it, but there are some real dynamics here. I would say this reminds me of Cursive meets some of the later Am Rep bands bands like Gnomes Of Zurich or Calvin Krime.(CD)**-Mr. Noiz**

White Skull "Public Glory, Secret Agony" *(Nuclear Blast. 1453-A 14th St. #324. Santa Monica. CA 90404).* I believe this record was only released in the United States for mailorder. White Skull is signed to Udo's label, Breaker, licensed to NB in the States. White Skull harken back to the days when female-fronted Thrash/Power Metal bands were becoming the "in" thing. White Skull play a Viking style Power Metal that's a little more powerful than the stuff that you find on LMP and other such labels, more in tune with the guitar-driven Metal of the '80s than with the current day trend of overly abundant keyboards. Galloping guitar solos, pounding drums, and a supporting bass style make up the music that backs up a vocalist who could be an exact copy of Doro. She has a lot of power, and her timing is excellent. Missing are the high-pitched screams that so often make female vocalists unlistenable. These vocals are gruff and metallic. A quality release, especially for those who like the new Doro record.(CD)**-Myk**

Zero Boys "Vicious Circle" *(Panic Button. POB 148010. Chicago. IL 60614-8010).* This is a re-issue of this classic Punk record with a great sound to it. Unfortunately, this was the only commitment to wax by the early version of Zero Boys before they broke up (and later reformed in the early '90s to release a few more LPs), but not before they were able to play shows with Dead Kennedys, Minor Threat, MDC, and pre-Rap Beastie Boys. If you forgot what early Punk is supposed to sound like, pick this up!(CD)**-Mr. Noiz**

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VIDEO

po Man *(Anchor Bay, 1699 Stutz Dr, Troy, MI 48084). Repo Man* is one of the emost classic punk cult films. It features an amazing soundtrack, and even atures a scene with the Circle Jerks performing. Emilio Estevez plays Otto, a ormed punk rocker turned repo man, and Harry Dean Stanton is the guy who gets n into the profession.

Repo Man has car chases, comedy coming from Miller (another aracter who lurks around the repo shop), sci-fi, mystery, and a great soundtrack at includes Black Flag, Fear, and Suicidal Tendencies. The movie is written and ected by Alex Cox who also directed *Sid & Nancy*, so the guy has Punk Rock ots. The great thing about the DVD version is the audio commentary. It features ox, producer Michael Nesmith (yes, the guy from the Monkeys), the casting ector, and stars Sy Richardson, Zander Schloss and Del Zamora (yes, Zander as in the Circle Jerks, but he also starred in the movie).

The cast gives some real perspective into nuances that the average rson would miss, like the fact that a good number of the characters in the movie e named after beers, while what they drink in the movie is "BEER" brand. All oducts in the movie are generic white labels with the item name on it like, OOD." The movie was also sponsored by those little tree air freshners for your car, hich is why one appears in just about every scene. The DVD also features the eatrical and video trailers for the movie as extras, and an essay about the film on e inside jacket of the artwork. The chapter card features a great reproduction of the iginal movie poster on the back side. Watching *Repo Man*, you'll notice several uotes you've heard on records over the past 15 years. As an entire package, this the best version of *Repo Man* available. The available video isn't letterboxed or mastered, and is recorded and the shitty six hour speed. If you have access to a VD player this is the way to go. The audio commentary alone makes this worth uying.(DVD)**-Myk**

en Yard Fight "The Only Way: A Video Documentary 1995-1999" *(Bridge 9, POB 90052, Boston, MA 02199-0052).* The painstakingly edited, beautifully rendered eries of clips encapsulating the span of pivotal Boston sXe youth crew outfit Ten ard Fight's memorable existence is captured here, from their burgeoning otball-metaphor touting demo days, to their mammoth mosh inducing, massive leup, shout-along-rousing worldwide melee of genuine fun and utter abandon. hrough three releases, a whirlwind of trans-continental performances, and the mighty free for all that is their now legendary final show, this 61 minute ocumentary effectively and succinctly captures the spectrum of their existence, om a raw inception of the band at an early show and a public access television ppearance, to their explosive finale . Through a series of footage and interviews with arious band members and friends, including vocalist Anthony "Wrench" Moreschi, uitarist John LaCroix, bassist Brian "Clevo" Ristau, and drummer Ben Chused, not mention fellow edgemen Sweet Pete of In My Eyes, Aaron Bedard of Bane, and on-edge friend Ian Larrabee of Reach The Sky, the humor, monotony, hardship, nd fun that is life on the road in unveiled, with breakdowns and BB guns abound. momentous show highlight here, second only to the paramount 10/17/99 pinnacle, oncerns the '97 Corona California Showcase, where TYF finds themselves playing he title track of their full-length *Back On Track* to an overwhelmingly insane esponse, as footage of innumerable masses of kids flooding over the stage, shouting long in unison is captured in black and white crystal clarity, and beautifully captured nd preserved thundering sound.

From a synopsis of highlights from the band's career, the film undergoes rapid shift in focus to the mounting enthusiasm of a massive crowd jammed ogether outside the Karma Club, in Boston, where the last show was held. Shots nd pans of an insanely fervent crowd serve to enliven the already festive, energetic ibe generated.

From the rabble-rousing, crowd-moving frenzy that is Reach The Sky's pening set, to the headwalking, stagediving, shout along fray that comprises the In My Eyes set, to the harrowing, emotional blend of cathartic melody and intense ludgeoning riffage that only Bane can deliver, and the flawless final Ten Yard Fight denouement, featuring a cover of Minor Threat's "Salad Days," a cameo performance by Mark porter of Floorpunch, and a performance of songs that span the entire TYF epertoire, from "Running Scared", to "The Only Way", to "Glory Bound", to "Hardcore Pride", to "Pit Of Equality" and "First And Ten" (and many memorable others) this is a show to remember. The live footage, as mentioned before, is a true gem. Smoothly alternating between different angles and vantage points, it remains sharp and focused throughout, without excessive hints of glare, blur, or flicker, preserved and presented in pristine black and white format, the sound quality matching the professional visual delivery. This singular presentation that captures the unrestrained enthusiastic release of both the bands and crowd is something to behold. One of the finest Hardcore videos ever made (certainly the best I've seen) in terms of quality, substance, and presentation. A sight to see.(VHS)**-Ramek**

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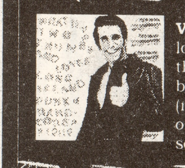
LONG ISLAND COMP



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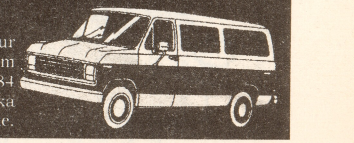

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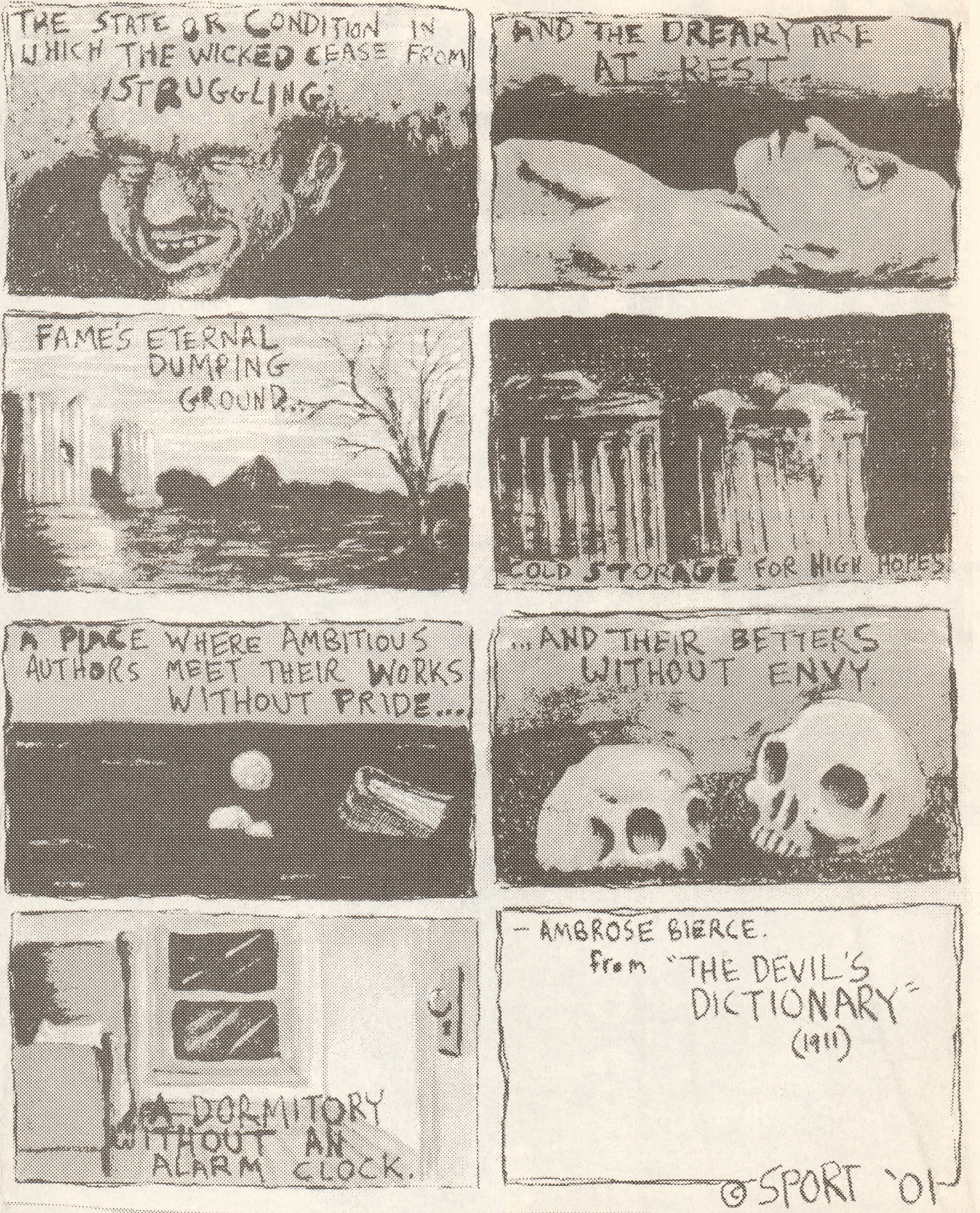
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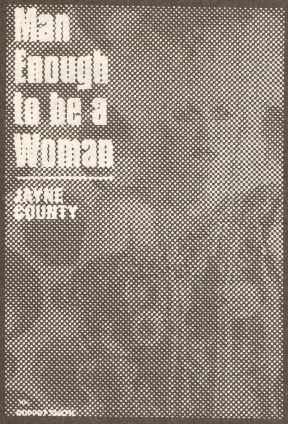
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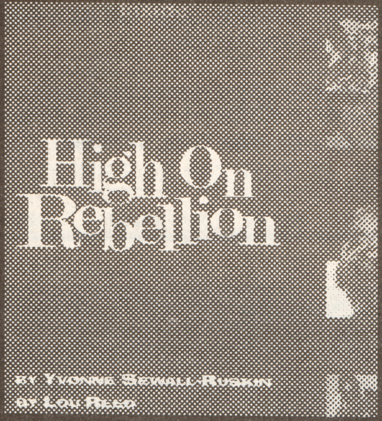
High On Rebellion
BY YVONNE SEWALL-RUSKIN
BY LOU REED

YVONNE RUSKIN

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.VIDEOS! Agnostic Front, Madball, Neurosis, Helmet, Melvins, Slayer, S.O.I.A., Cows, Antiseen, Samhain, Alice Donut, 7 Seconds, Sepultura, Nick Cave, Laughing Hyenas, Napalm Death, Pain Teens, Skinny Puppy, Nausea, Killing Time, Unsane, Sheer Terror, Snapcase, Jesus Lizard, Underdog, C.O.C., Boss Hog, Biohazard, Bruisers, Foetus, Lunachicks, Machine Head, Zorn, Voivod, Cro-Mags, Didjits, Tar, mucho mas!!! Send either $1, trade list, or 3 stamps for list to: **JAYBIRD, P.O. Box 417, Mt. Prospect, IL 60056.**

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LOOKING FOR BORING SPONGE. Where is Boring Sponge? Does anyone know anything about Boring Sponge? I would really like to find anybody who was involved with Boring Sponge. I had a Boring Sponge tape (awesome!). I need to find them. Good things will happen to anyone in Boring Sponge who contacts me (to their great advantage). Email **dirkblade1@yahoo.com**

PUNK AND HARDCORE SHOWS ON VIDEO! Maxpages.com/punkvideo**VIDEOS FOR SALE OR TRADE!** Alice Donut, Butthole Surfers, Cramps, Dks, DOA, Face To Face, Helmet, Green Day, Jawbreaker, L7, Misfits, Neurosis, NOFX, Op Ivy, Rollins, 7 Seconds, Rollins Band, S. Weasel, Social D. & Youth Brigade, plus a hell of a lot lot more! Write to **Mike Macdonald, P.O. 68, Bishop, CA 93515**or email **videohound245@hotmail.com** for a complete list.

ATTENTION! Looking for the first full-length CD that Sleepasaurus put out a few years ago. Please, if you have this, get in touch with me. I can either send cash or a trade. You can reach me by calling (631) 586-3965 or write me at: **39 West Lakeland St., North Bay Shore, NY 11706.** Ask for, or addfress your envelopes to Cathy.

DID YOUR FAVORITE BAND SPLIT UP? Did you miss the great show? Go to Punkvideo! www.magpages.com/punkvideo Hundredes of shows on video, reliable, honest. Or write for full list: **Evan O'Brien, 34B Colonial Dr. New Paltz, NY 12561 USA**

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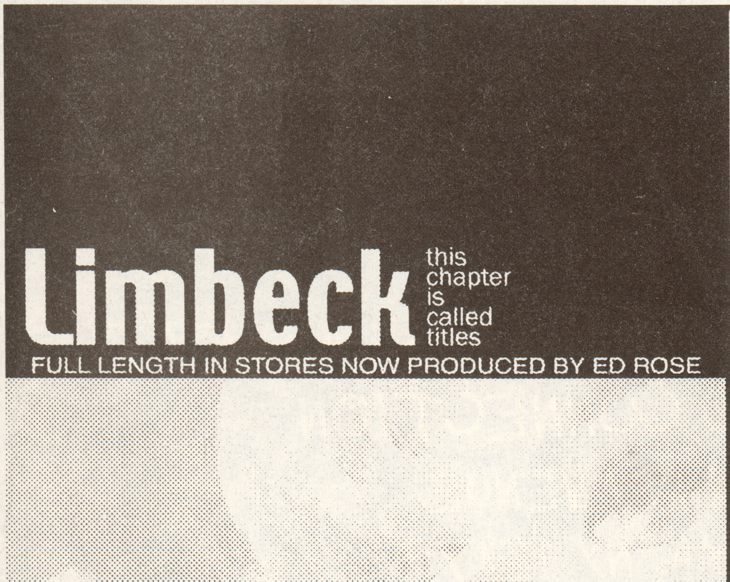
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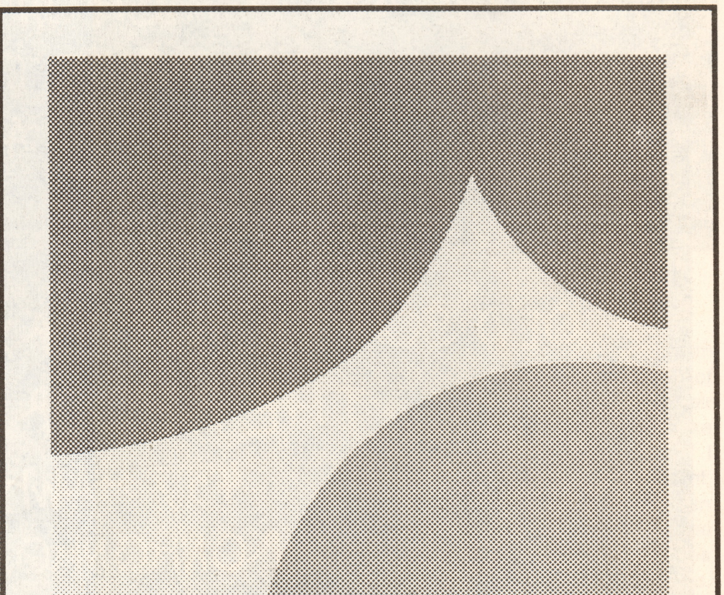
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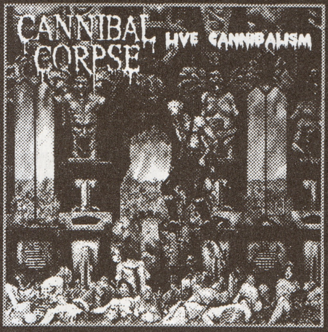
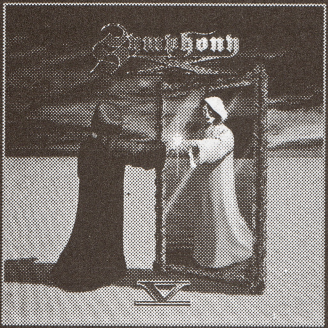

CANNIBAL CORPSE
LIVE CANNIBALISM

CANNIBAL CORPSE
"LIVE CANNIBALISM"

DEAL WITH THE DEVIL
LIZZY BORDEN

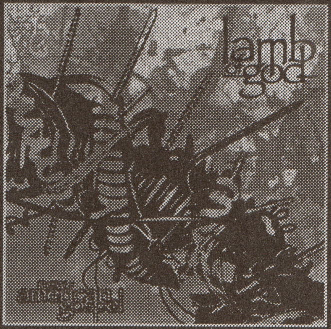
LIZZY BORDEN
"DEAL WITH THE DEVIL"



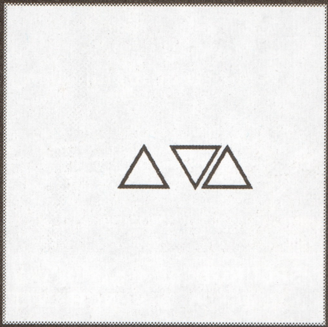
SYMPHONY X
"V"

LABYRINTH
Sons of Thunder

LABYRINTH
"SONS OF THUNDER"

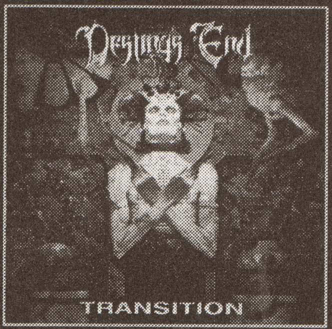

lamb of god
new american gospel

LAMB OF GOD
"NEW AMERICAN GOSPEL"



CANVAS
"LOST IN ROCK"

MEMORY GARDEN
"MIRAGE"


Destiny's End
TRANSITION

DESTINY'S END
"TRANSITION"

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the INSURGENT

THE INSURGENT "inside every kid..." 10". $7
i thought the fucking CONTRA LP was good... this might be even better! gruff and catchy four-chord punk. ten songs on here and every single one has one of those parts that you wait to hear the whole song. you know, where you're like "fuck yeah! i love that part!" lyrics are very sincere and idealistic, mostly dealing with lefty/activist politics from a very personal perspective. huge book is filled with pictures, writing, lyrics, and explainations. this shit is on green wax and handnumbered to 1000.

CONTRA

CONTRA "boys club anthems" lp $7 / cd $8.
fucked up and furious. this is screamed, crusted-out hardcore punk. fourteen unrelenting songs attacking everything from cops, corporations, and consumerism, to the punk scene itself. this isn't bullshit textbook political hardcore. these songs are teeming with anger and aggression, and that comes from a genuine passion about changing the way this world works. these guys carry their ideas past this band and into local and international activism. i'm really fucking proud of this record, and i think both the long island punk and activist scenes would agree with me. made 3 maximumrocknroll top 10 lists, and mrr's tom hopkins called it a "flawless punk album" and compared it the pist and defiance.

LONG ISLAND COMP

WHAT HAS
TWO
THUMBS
AND
LOVES
LONG
ISLAND
PUNK &
HARD-
CORE?
?!?!?

V/A "what has two thumbs and loves long island punk & hardcore?" 7". $3
long island DIY punk compilation. this was supposed to be a 12" but it got widdled down to a 7". only the best tracks!! on the might of princes (chaotic and dramatic screamy shit), the insurgent (one of the best songs from the same session as the 10"), mad cow dizeaze 182 (80s style thrash), porcelain decay (minutemen meets black sabbath?!?!), jan cux (the feel of rorshach or born against with the blast beats of today!). all exclusive tracks. this really is a great fucking compilation. this is our scene around here, so check it out. first 300 on colored wax, so fucking hurry up.

also available

J-CHURCH / CONTRA split one sided 7"! it's a suprise for craig's birthday!!! sshhhh. released songs. 300 pressed. $4

OPERATION CLIFF CLAVIN 2xCD discography + zine $9, **CONTRA / SPLURGE** split CD $8, **SPLURGE** "please bring cider..." 2x7" $5, **STRIPED BASSTARDS** "di(y)scography" CD $8, **I FARM / OP: CLIFF CLAVIN** split CDEP $6, **DISENCHANTED / STRIPED BASSTARDS** split 7" $3, **SPLURGE** "exit stretch" 7" $3. **EXPLOSIVO!** "the uh-oh ep" CDEP $5.

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